

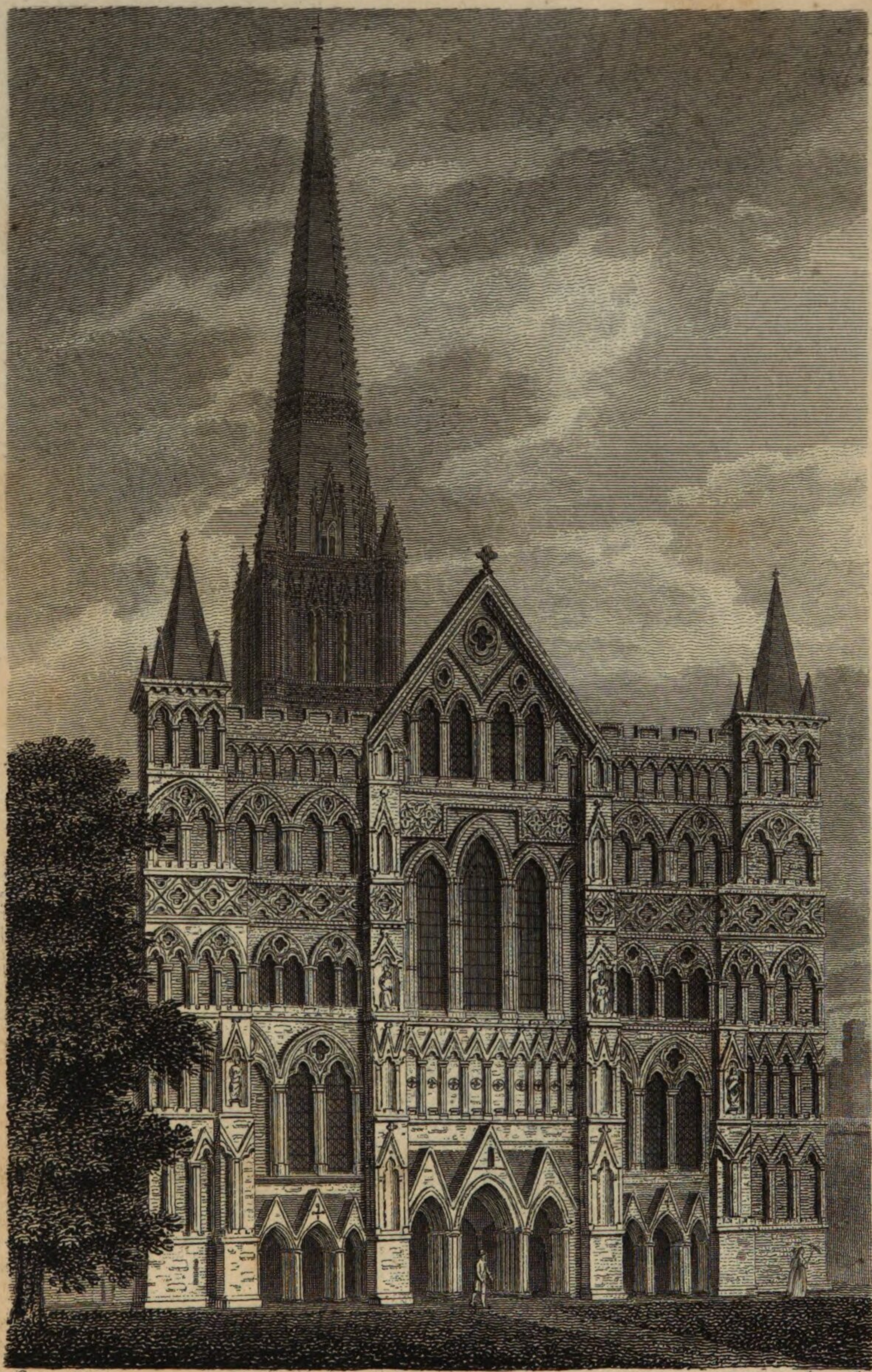






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Brick
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Beauties



Britton del.

Storer Sc.

SALISBURY CATHEDRAL WEST FRONT.

London, Published April 2, 1801, by Vornor & Hood, Poultry, for the Beauties of Wiltshire.

The
BEAUTIES of WILTSHIRE,

displayed and

Statistical, Historical, & Descriptive

Sketches

Illustrated by Pictures of

THE PRINCIPAL SEATS &c.

with Engravings of

The Cathedrals

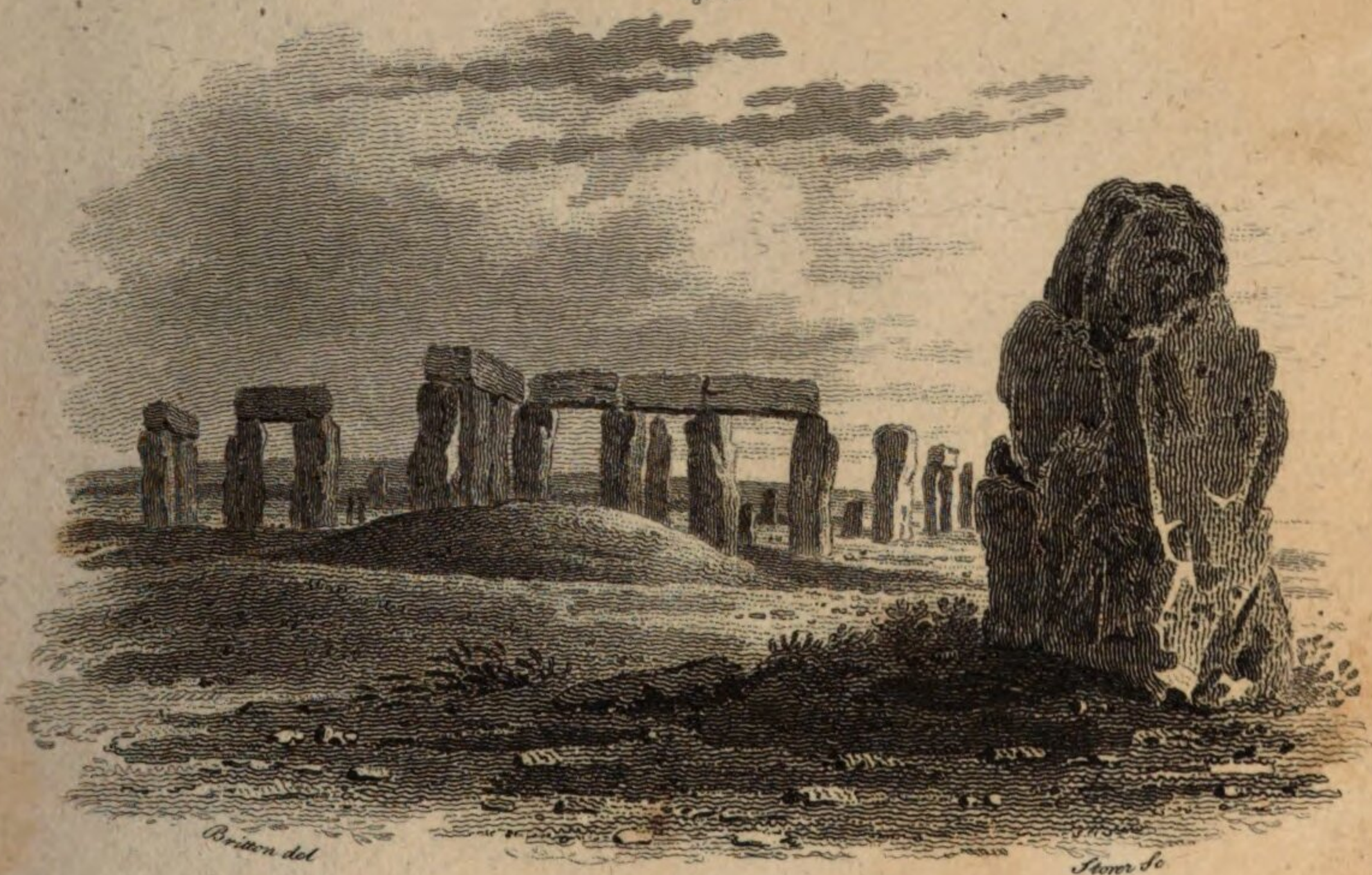
VOLUME I.



LONDON,

*Printed by the Proprietors, April 2, 1801.
(and Sold by Messrs. Wood, Dowling, & Co. in Warwick Square.
(and J. Britton, at Mr. Widdows's Room)*

The
BEAUTIES of WILTSHIRE,
displayed in
Statistical, Historical & Descriptive
Sketches
Illustrated by Views of
THE PRINCIPAL SEATS &c,
with Anecdotes of
The Wills.
 VOL. I.
 Paul Sc. Four Lane. 30. Flough Court



LONDON,
 Published by the Proprietors, April 2, 1801.
 (and Sold by Vernor & Hood, Poultry, J. Whible, Warwick Square,
 and J. Britton, N. 18, Wilderness Row.)

THE
BEAUTIES
OF
WILTSHIRE,

DISPLAYED IN

STATISTICAL, HISTORICAL, AND DESCRIPTIVE
SKETCHES:

INTERSPERSED WITH
ANECDOTES OF THE ARTS.

VOL. I.

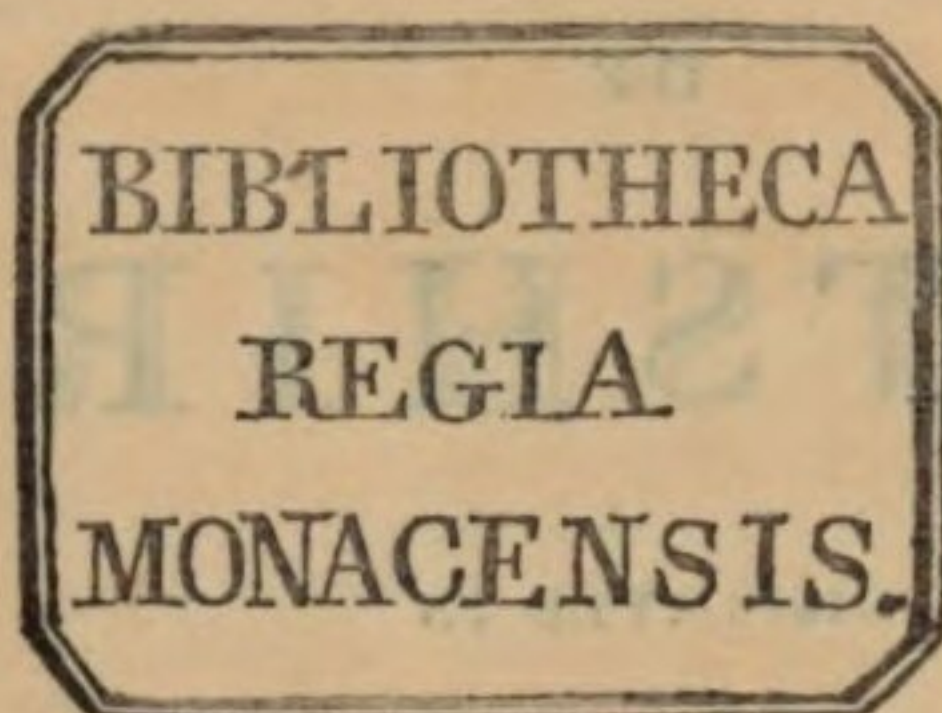
WILTSHIRE.

Hallow'd memento of the Druid age!
Whose mystic plains a Briton's awe engage,
Whose bleating flocks the ample downs o'erspread,
Where structures rude entomb the mighty dead!
Where bounteous Ceres hails the summer's morn,
And pours exhaustless treasures from her horn;
Where princely Domes, uprear'd by mimic art,
Enchant the eye, and gratify the heart!—
Faintly, O WILTS! my hand essays to trace
The magic splendors of thy varied face;
To snatch from Lethe's stream thy honor'd name,
And *sketch thy* BEAUTIES on the scroll of fame.

LONDON:

Printed by J. D. Dewick, Aldersgate-street,
FOR VERNOR AND HOOD, POULTRY; J. WHEBLE, WARWICK-
SQUARE; J. BRITTON, WILDERNESS-ROW;
And sold by all Booksellers in the United Kingdoms.

1801



THE HISTORY OF THE ARTS
AND MANUFACTURES
OF GREAT BRITAIN
AND IRELAND
FROM THE EARLIEST
TIMES TO THE PRESENT
BY
JOHN MILLAR
ESQ.
OF EDINBURGH
VOL. I
LONDON
Printed by J. M. LINDLEY, at the
PRINTING OFFICE, in ST. MARTIN'S LANE,
near CHURCH LANE, 1791.

1791

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of the obligation, and excited in my bosom the warmest sensations of respect and gratitude; and I thus publicly acknowledge my high sense of the eminent favor which invested me with the privilege of dedicating this volume to

THE EARL OF RADNOR.

MY LORD,

THE following *descriptive sketches* of Wiltshire are, with respectful deference, submitted to the public tribunal, under the sanction of your Lordship's name.

The motives which induced me to solicit such distinguished patronage originated in my knowledge of your Lordship's attention to the general interests of literature; in the important services which you have *individually* rendered to the capital of this county, and in the various improvements which your Lordship's truly patriotic exertions have been instrumental in promoting.

The polite and liberal manner with which you acceded to my request, enhanced the value

of the obligation, and excited in my bosom the warmest sensations of respect and gratitude; and I thus publicly acknowledge my high sense of the eminent favor which invested me with the privilege of dedicating this volume to

The Right Honourable

JACOB PLEYDELL-BOUVERIE,

EARL OF RADNOR,

Viscount Folkstone, Baron of Longford, and

Baron Pleydeil-Bouverie, of Coleshill,

Lord Lieutenant of the County of Berks,

and Recorder of

THE CITY OF SALISBURY,

By his obliged,

Humble servant,

JOHN BRITTON.

A P R E F A C E,

IS generally considered as a matter of ceremony, and, like the common forms of salutation, has become too habitual to be regarded. I am conscious, however, that it will prove to me the most difficult and perplexing portion of my work ; for herein I have much business to settle, many debts to discharge, and obligations to acknowledge ; yet, as I consider this preface to be ABSOLUTELY NECESSARY, I hope the reader will neither pass it unnoticed, nor be displeased with the freedom of its language.

The patronage bestowed by an enlightened and cultivated society on Topographical writings, furnishes a demonstrative proof of their importance and utility *; yet the variety of attainments

* To corroborate this remark, I shall extract a few lines from the Monthly Review ; a periodical journal which is generally replete with the most judicious and learned observations. “ *Antiquities and local histories* have lately seemed to

ments necessary to be possessed by the person engaged in their production, is seldom adverted to, even by their most ardent admirers. The difficulties that interrupt the progress of a county historian can hardly be conceived by those who are not intimately acquainted with the intricacy of the channels through which he must be contented to derive his intelligence; and but very few, I believe, who knew the obstacles that would oppose their researches, could assume sufficient courage to undertake a performance of this description.

The TOPOGRAPHER, above all others, should be possessed of undeviating perseverance; for the complete attainment of his object, the *perfection* of his labours, is dependant as much on patient investigation, as on the more volatile effusions of the most animated genius. His intellects should be unclouded, his talents pre-eminent, his acquirements universal. He should possess a knowledge of the languages, be familiar with a fashionable study; and if an author has sufficient ability to render the former entertaining, and the latter generally interesting, he is entitled to no small share of praise. Works of this sort may serve nobler ends than the gratification of *idle curiosity or provincial vanity*. Local histories are calculated to give an insight into the customs, manners, and those moral and political habits which render a nation happy and flourishing."

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liar with the sciences ; and acquainted, intimately, with history, agriculture, mineralogy, biography, and the belles lettres. His mind should be enlarged by commerce with the various branches of society, and his judgment endowed with those comprehensive powers which result from the study and comparison of the opinions of every age, and of every nation. He should have a taste for the polite arts, and particularly for drawing, which induces new ideas, and quickens the perceptive faculties almost to the creation of a new sense. In short, every exercise by which the moral and physical capabilities of man are invigorated, should be familiar to him. Wisdom, and knowledge, and understanding, should be the heralds of his way, and the companions of his lucubrations ; and his capacity should be enough enlightened to seize the remote relations of things, and combine them according to times, situations, and circumstances. Possessing these attainments, he should commence his researches with an examination of every promulgated authority. He should investigate deeds, however ancient, and unroll and peruse charters, however worm-eaten. He should compare evidence, where accounts clash, and believe no assertions without demonstrative argument. He should trace the relations

of history to the theatres wherein the events were transacted; and compare the records of past ages with existing memorials. No *political bias* should sway his opinions; no *prejudice pervert* his judgment. His enquiries should be indefatigable; his studies unremitted. With a mind thus moulded, and industry thus employed, he may presume to hope that the difficulties which the complex nature of the subject entails upon his labours, will be successfully terminated.

“What, then,” it may be asked, “are you in possession of all these estimable qualifications? Are your talents so superabundant, that after this acknowledgment of the obstacles which impede research, you dare to rush into the world, and call the attention of the public to a work which the concentration of so many qualities is requisite to make perfect?”—*No! far from it!* I know the limited extent of my own abilities *too well* to imagine that these *imperfect sketches* of my *native* county are of sufficient eminence to justify such an arrogant opinion. The motives which induced me to undertake it, will corroborate my assertions.

The maxims of wisdom can only be elicited by the generalization of individual observations; it becomes, therefore, the *duty* of every man to augment the stock of public information with

the fruits of his own experience. This sentiment, co-operating with the knowledge that the admirers of topography had never been *gratified* with an *exclusive* account of WILTSHIRE, induced me to direct my attention to those circumstances which appeared to be more peculiarly interesting in a description of that county; and the performance now offered to the public is the result of FOUR years sedulous application.

The predominant characteristics of every county naturally excite a peculiar association of ideas; thus in contemplating Wilts, we generally reflect on its extensive plains, its Druidical character, its clothing manufactures, and its elegant seats. These subjects I have particularly attended to, in the following pages; in which I have endeavoured to render their delineation both correct and interesting. Wiltshire, above any other county, perhaps, abounds with remains of British, Roman, Saxon, Danish, and Norman antiquities; some of these are particularly described, others are only mentioned incidentally, according as their relative importance coincided with my opportunities of investigation.

Although I do not arrogate the dignified appellation of a County Historian, yet I trust that this attempt to illustrate the BEAUTIES OF WILTSHIRE will be attended with a due portion of
public

public encouragement ; for I can truly affirm that I have perused every published description of the county, and examined several MSS. in the Bodleian Library, and other repositories. I have likewise consulted *many* learned antiquaries, and particularly *regarded* their advice and observations ; and, finally, I have sought, by every means in my power, to render the work fully deserving the approbation of the reader.

This county has peculiar claims on my affections. It contains objects dear to my heart, and ever present to my memory. My earliest breath was drawn within its limits ; the gambols of my infancy were acted in its rural vales ; and the happy days of scholastic initiation were *all* passed in its humble villages, and the town of Chippenham. The remembrance of these things has more than once animated my exertions ; yet my anxiety still trembles lest a disgraceful failure should cast a reproach on my birth-place, or raise the blush of shame on the cheek of a friend. The emotions of hope are blended with the palpitations of fear.

The title of BEAUTIES prefixed to a work of this description, may with some persons be thought objectionable. Querulous animadversion I should disdain to answer : yet as the opinions of those whose judgment I respect, may
not

not on this head be coincident with my own, I shall adduce the reasons that influenced my determination. To me there appeared no term more applicable to a work whose prominent object was a delineation of the principal ornaments and decorations that appertain to the elegant mansions and chief places within the county.

Lord Chesterfield has observed, that first appearances have a powerful effect with the majority of mankind ; and that primary impressions are commonly very lasting. The advice contained in these sentences, it would have been imprudent to neglect ; I have therefore endeavoured to render the present performance both respectable in appearance, and handsome in embellishment. In these particulars, I believe, no purchaser can reasonably assert that his money was ill bestowed.

Though I am conscious that these sketches are defective, I know likewise that they contain much original information, and which, to my judgment, seems both important and interesting ; and I cannot avoid flattering myself with the hope that they will be satisfactory to the majority of my readers. The liberal mind will appreciate the merit of my labours, with full allowance for the imperfections of humanity, and the
numerous

numerous obstacles that impede perfection. With the illiberal and the envious I have no concern; their censure can never deprive me of the consolation which springs from rectitude of intention, and the knowledge that my assiduity to render this undertaking equal to the importance of the subject, was unremitted. If my judges examine my performance with the same spirit which actuated my bosom when I surveyed the county, I have little to fear: I sought for BEAUTIES, and gladly embraced every opportunity for commendation. Friendly monition may excite to virtue, where reproof would have failed to operate.

The ARTS in this county are fast approximating to perfection; and if the liberality of the opulent is exerted as it ought to be, towards the encouragement of genius, we may reasonably hope that the works of British artists, will hereafter rival the most esteemed productions of ancient Greece and Rome. The paintings of Reynolds and Wilson are decisive proofs that all the excellencies of human workmanship, dependent on the creations of the pencil, may be produced in the misty atmosphere of our own country, as well as in the purer air of Greece or Italy.

If it should appear that in my description of paintings I have injured the reputation of some
eminent

eminent artist, by prefixing his name to a piece that would *degrade* his abilities, I thus publicly express my regret, and declare, that it was not my intention, nor did it arise from carelessness. Neither am I conscious that the mistake has been made; but the credulous purchaser has so frequently been imposed on by the artifice of *picture-mongers*, that if in this particular I have fallen into error, it cannot be surprising. Copies have been, and still are, very frequently sold for originals; and gentlemen unacquainted with the cheat, have given currency to the imposition, by placing the counterfeited pieces in their cabinets, and stamping the forged names with the seal of their credit.

It might be construed into unpardonable neglect, or ingratitude, were I to conclude this preface without declaring my thankfulness to those who have displayed a friendly disinterested disposition towards me, or my work. To acknowledge obligations, is in the power of every person, but the appropriate expression of grateful feelings is rather embarrassing to him who wishes to discriminate and regulate his phraseology and sentiments, both by the *manner* and *quality* of the conferred favour. Though I have been honoured with many *interesting communications* relative to my native county, yet I cannot but reflect

reflect with *indignation* on those *indolent, haughty,* or ignorantly despicable beings who refused me information to solicitous enquiry—who treated my humble efforts with contumely, or silent scorn. They are as much beneath my serious attention in the wide scale of public importance, as their arrogant notions might induce them to consider me in the vortex of their own abode.

“Let the galled jade wince.”

The following noblemen and gentlemen are requested to accept my sincere thanks for their candid communications and assistance :

The MARQUIS of LANSDOWN claims my first attention. To this liberal nobleman I am indebted for much ingenuous advice; and should it be discovered that my efforts are entitled to commendation, the greatest merit will attach to the Marquis: but for his affability of manners, and kind encouragement, this work had never appeared; for I am not ashamed to confess, that my attainments, at the period of its commencement, were unequal to its completion. The judicious observations of the Marquis confirmed my wavering purpose; and, convinced that “no man could be wise by intuition,” I was induced to persevere, and now flatter myself that I have contributed towards the illustration of my native

tive county (imperfect as my attempts confessedly are) more than any person whose labours have yet been published.

My good friend Mr. CUNNINGTON, of Heytesbury, favoured me with many interesting letters concerning Salisbury Plain, the Barrows, Camps, &c.

Dr. MATON furnished me with some account of his native city, (Salisbury) and anxiously promoted my enquiries.

The account of Longleat, and much of the agricultural information, is derived from Mr. T. DAVIS, a gentleman whose active exertions in the promotion of public works, and whose universal information, claim our respect and esteem.

To LORD ARUNDEL, of Wardour Castle, I feel considerably obliged for his kind wishes and communications on the subjects of his domain, family, and pictures.

It seems almost unnecessary to comment on the liberality of Mr. BECKFORD. It is proverbial; and I am happy to declare that he has displayed it in a handsome and noble manner, in the present instance, by his valuable communications, and *generous PRESENT of a plate.*

For the account of the Roman Roads, I am indebted to the Rev. THOMAS LEMAN, of Bath,

who *readily* communicated his information on this intricate and perplexing branch of antiquity.

Nor must I withhold my acknowledgments to the Rev. W. COXE, and H. P. WYNDHAM, Esq. both of whom are entitled to my thanks for their judicious remarks and advice.

But for the repeated remarks, and prompt communications, of my learned friend, Mr. WILLIAM OWEN, I should have shrunk under the task of explaining the *mysterious Stonehenge*; yet with those advantages, I hope that I have dispelled a little of the mist which has so long obscured it.

To PAUL COBB METHUEN, Esq. I beg leave to express my public acknowledgments for his friendly and hospitable treatment, and ready acquiescence to oblige and serve me in *every* part of my undertaking.

To EDWARD KING, Esq. the learned author of *Munimenta Antiqua*, &c. I shall ever be indebted for the manner in which he conferred his favours, and imparted information.

The judicious remarks, and improving suggestions, of R. P. KNIGHT, Esq. have been of considerable benefit to me. Their effects in this work, I trust, *have been such as he will approve.*

I must

I must not omit my thanks to Mr. R. PHILIPS, for the use of his interesting notes on the statues, pictures, &c. at Wilton House.

Mr. GABY, and Mr. SADLER, Chippenham, are entitled to my esteem for their interesting communications on that town; which may seem to possess more importance in my estimation, from its having been the place where I spent many of my early days.

To Mr. JOHN NICHOLLS, and Mr. PRICE, of the Bodleian Library, Oxford, my best thanks are due for their frank assistance and free permission to examine many books and papers in their possession.

Nor ought I to forget Mr. H. ELLIS, whose alacrity to oblige, is only equalled by his ability to communicate information on topographical subjects.

To Mr. E. W. BRAYLEY*, I am much obliged for some literary assistance.

JOSHUA SMITH, Esq. of Stoke, is entitled to my sincere thanks for his many civilities and kindnesses.

* In conjunction with this gentleman I have commenced a topographical work, under the title of THE BEAUTIES OF ENGLAND AND WALES, which, with the communications of friends, and aid of *good* embellishments, &c. we hope to make both valuable and interesting.

Mr. REPTON, Mr. NASH, Messrs. CROCKERS, of Frome, and many other gentlemen whose names do not appear in this place, will be pleased to accept my sincere thanks.

Mr. STORER, the artist, who engraved the plates, has not only done justice to the subjects, but has, by a freedom of etching, a certainty of effect, delicacy of stroke, and clearness of execution, conferred much value on the plates, and done himself considerable credit.

I have remarked (Sect. I.) that the present work does not *pretend* to any higher honors than mere *sketches* of the county, and that I wished to see the picture completed by more able *hands*. This, I conceive, cannot be executed in a better manner than is specified by Mr. Wyndham, in the preface to his translation from Domesday Book. This plan I shall transcribe, for two reasons: first, with a hope of stimulating the gentlemen of the county to the undertaking; and secondly, to declare that I should feel *proud* and *happy* to contribute every exertion in my power towards the completion of the work.

“It is well known,” says Mr. Wyndham, “that Provincial Histories have been oftentimes checked or retarded by the consideration of the great labour, and of the heavy expence, that would necessarily attend them. Few people

can be expected to engage in an operation, the trouble and expences of which would be certain, and the termination of which could scarcely be hoped for, during the existence of a single life. And where shall we find a man, whose abilities and circumstances might enable him, *singly*, to persevere in so complicated an undertaking? If a man of proper abilities should venture upon the work, and depend upon a common subscription to support its expences, it is much to be apprehended, that few people would risque their subscriptions, on the precarious uncertainty of ever seeing the history; particularly, as it would not only depend upon the honesty and industry of the undertaker, but would also be liable to a total miscarriage, by the intervention of death or illness, that might happen to him.

“ These hazards would, in my opinion, be removed, or at least greatly diminished, by the following plan :

“ A general subscription to be opened, and no subscription to be less than 25l. *

* This sum, I fear, might prevent many persons from subscribing; I would say TWENTY GUINEAS, which should entitle the subscriber to two copies. And I think a *complete and copious* history might be comprized in four volumes, quarto. Minute and trifling details should be avoided; but a concentration of every thing material and important admitted, and that expressed in a concise, but appropriate diction.

“ Every subscriber of 50*l.* to be entitled to one copy of the work, when published, and also to one copy for each other 50*l.* which he may chuse to subscribe. The profits arising from the publication, to be proportionably divided among all the subscribers in general.

“ A Committee of five, or *more*, to have the sole management and conduct of the work.

“ The subscription-money to be lodged in the hands of a banker, and to be drawn for, as occasion may require, by the order of the Committee.

“ If any person should wish to recede from the Committee, or should, by any misfortune, be incapable of attending it, the remaining part of the Committee might elect another in his place. And as it does not seem necessary, that every committee-man should be a subscriber (though, perhaps, the majority of them ought to be) some ingenious men might be admitted, to whom it might be inconvenient to subscribe, and whose assistance would be very useful and desirable. As soon as 1500*l.* or 2000*l.* should be subscribed, the Committee might immediately be chosen, either by personal election, or by proxy, or by the recommendatory letters of the subscribers.

“The Committee, when appointed, might elect their secretary, and proceed upon the work ; and as they would soon engage, each in their respective departments, the most able Historians, Antiquarians, Draughtsmen*, Heralds, Botanists, Engravers*, &c. &c. it seems probable that a History of a County, which has hitherto been considered as the labour of twenty or thirty years, might easily be effected within the short period of three or four.

“And even this period might be shortened, if the Country Gentlemen could be persuaded, liberally to communicate abstracts of their ancient deeds and papers, or, at least, suffer the Committee to employ proper persons to make such extracts from them, as might be necessary towards the perfection of the work.

“It has been justly complained of in other counties, that papers of the utmost consequence to their histories, have, with an useless precaution, been timidly withholden from public inspection, under the futile idea that the titles of the proprietors might, by a free communication, be called in question ; but I have too good an opinion of my countrymen, to suppose them

* I would engage to get these branches executed in three years, in a manner *superior to any thing ever hitherto performed in a County History.*

biassed by such unmanly sentiments, and am rather inclined to think, that every proprietor would willingly and joyfully contribute to the full completion of a work, in which every individual will be partly concerned.

“ Every one must naturally wish to see the history of his property traced to its original holder, and no one would blush to know, that his present estate was, anciently, part of the possessions of the principal men in this kingdom.

“ It may, perhaps, be necessary to hint at the propriety, *that the drawing and engraving of all private buildings* should be executed at *the expence of their owners*; but that public edifices, remarkable ruins, and curious churches or monuments, should be inserted in the work at the expence of the Committee. And it is to be hoped, that those Noblemen and Gentlemen, who might wish to have their seats introduced, may take the recommendation of their Draughtsman and Engraver from the Committee, that proper justice may be done to their places, and that the engravings may be a real ornament to the history.

“ If the general subscription should fall short of my expectation, which I can scarcely suppose, an open and common subscription might be proposed for the work, as soon as the number
and

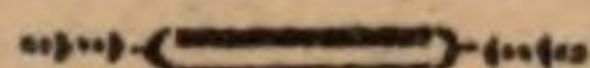
and value of the volumes can be known, and before any expences attending the press, have been incurred ; the certainty of this future supply may enable the Committee to proceed in the History, even under the disadvantage of a present deficiency.”

Mr. Wyndham concludes his preface by saying, that *he “ will gladly contribute one hundred pounds, either in support of this plan, or of any other that may be better approved of by the Gentlemen of the County.”*

The many and important advantages that would attend a work executed according to this plan, must be obvious ; yet some improving alterations might be suggested, and adopted when the Committee should first meet to deliberate on the subject. Mr. Wyndham has already evinced much zeal and liberality in the cause ; but in order to carry his plan into effect, I beg leave to remark, that if he would solicit a few of his *literary friends* to assemble for the *express purpose* of consulting upon this work, I am confident that a prompt determination would be the result.

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* When the artist's name is in *Italics*, there is some anecdote of him, or of his productions ; when in *small capitals*, a more copious account.

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THE
BEAUTIES OF WILTSHIRE.

SECT. I.

INTRODUCTORY OBSERVATIONS.

TOPOGRAPHY and HISTORY are intimately connected: to attain clear ideas of the one, we must have constant reference to the other. Convinced of this incontestible truth, I have deemed it necessary to precede these *descriptive sketches* of the county of Wilts, with some general information respecting its history, extent, appearance, population, and produce, that the public may be the better enabled to form an accurate opinion on the importance of a county, whose statistical history no author has yet completed.

It is not, however, my intention to enter into a minute investigation of the many complicated circumstances that have led to its present flourishing state, in the scale of national grandeur;

I profess only to sketch its leading, and characteristic features, and to delineate those traits that more peculiarly distinguish it from other counties. The outline, I trust, will be found correct; let the picture be finished by more skilful, and fortunate artists.

To examine every variety of subject connected with the history of a county—to follow the numerous streams of information to their respective sources—to separate the adulterated from the pure—the polluted from the chaste—requires an union of talents that rarely falls to the lot of an individual. It cannot be reasonably expected in one, who has had so many difficulties to encounter, and whose intentions have been thwarted by many unforeseen occurrences. Still, I will “do my best:” and, should I happily succeed in casting a ray of light on any part of the history of this county—should I give but some degree of satisfaction to the antiquary, the man of science, or the votary of taste—or should my imperfect endeavours stimulate a more able pen to complete *the picture* of which I here offer but an *humble sketch*, my wishes will be accomplished, and my ambition gratified.

The early history of this county is involved in all the obscurity attendant on the lapse of
ages,

ages, and revolution of empires. The records of its aboriginal inhabitants, previous to the irruption of the Belgæ, are either entirely lost, or enveloped in that mysterious darkness which bewilders the imagination, and sets human sagacity at defiance. The great Camden, who was the first to direct our researches into British antiquity, asserts, that Wiltshire belonged to the Belgæ*. Bishop Tanner, places the Cangi† in the northern part of the county, and supports his opinion by the coincidence of the name of that people, with the first syllable in the names of certain towns and villages, as Calne, Cannings, &c. and Mr. Whitaker asserts, that the Hædui were in possession of the north-west of Wiltshire, as far as the Avon and Cricklade.

This variation of opinion, respecting the terms by which the first inhabitants of the county were designated, furnishes a strong proof of the very imperfect state in which the records of our an-

* The æra of the Belgic migration into Britain, says Mr. Whitaker, was three centuries prior to the arrival of Cæsar.

† In the triads of the ancient bards, the Cangi are mentioned as a class of men selected from the principal tribes, or nations, and deputed to keep their flocks, and attend their cattle. Their herds generally consisted of twenty thousand, and were attended by three hundred of these keepers, or Cangi.

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cestors have been transmitted to us. The incursions of the Romans, caused the destruction of almost every trace of our primitive history: by destroying Druidism, they destroyed the records of our origin. The bosom of the Druid, was the depository of knowledge, the abode of experience, the residence of collective wisdom. When he was fallen, the memory of past transactions was no more—the memorial of events was levelled with the dust*.

In after ages, when the arts began to flourish beneath the fostering influence of the *imperial eagle*, the calamities of Rome commenced: the disorders, generated by luxury, and nurtured by licentiousness, were tearing the Roman empire into pieces. Its unworthy Emperors, either immersed in sloth, or wallowing in the stews of debauchery, opposed no effectual resistance to the progress of the barbarians, who were ravaging the provinces, and committing the most

* With considerable pleasure, I take this opportunity of informing the public, that much of the concentrated knowledge, and wisdom of the ancient Bards, or Druids, will shortly be dragged from its secret recesses, into open day, by the zeal, activity, and perseverance, of Mr. William Owen; a gentleman who will thereby render an incalculable service to the antiquary, and the future English historiographer.

unheard-

unheard-of cruelties on every side of the empire. The inhabitants of whole cities were massacred, under circumstances of unparalleled atrocity; and Britain, though separated from the theatre of blood-shed, by the waters of the ocean, was, by the irresistible force of perverse destiny, compelled to be a distinguished partaker in the sufferings dependant on the general confusion: her youth were drained to recruit the Roman armies, and her granaries were emptied to supply them with food. Being thus bereft of her natural defence, and exhausted by repeated levies, those parts of her dominions which were under the Roman government soon became an easy prey to the merciless fury of the Picts, and Scots; who, having entered the country on the north, were laying it waste with fire and sword.

To repel these invaders, the misjudging Britons had recourse to Saxon auxiliaries. Hengist, and Horsa, commanded the first body of Saxon troops that ever landed in this isle. Driven from Germany by a domestic law, which enacted, “that the youth should emigrate during a superfluity of population,” they crossed the sea in three vessels, and sought refuge in the harbours of Britain. Gortheyrn, or Vortigern, who at that time enjoyed the supreme command,

mand, had lately assembled a council to determine upon the most efficacious plan of resisting the attacks of their rapacious enemies. In the council, Gortheyrn recommended engaging the assistance of a band of mercenary warriors; and the Saxons thus opportunely arriving, were welcomely received, and retained with the sanction of the states, to assist in repelling the invaders.

Hengist, whose ambitious mind had even now, in all probability, conceived the design of a permanent establishment, solicited permission to send to his countrymen for an augmentation of aid, previous to commencing his operations. His request being acceded to, ambassadors were sent to Germany, and having obtained a reinforcement, he united his troops to those of Gortheyrn, and took the field against the barbarous enemy; who, being unable to withstand the superior discipline and bravery of the Saxons, were quickly vanquished, and forced to retire into the fastnesses of their native country.

But the woes of Britain were not yet terminated; the measure of her calamities was unfilled. The Saxons, seeing the fruitfulness of the land, and knowing the weakness of the inhabitants,

tants, resolved to undertake the conquest of what they had been invited to defend; and, being continually strengthened by fresh arrivals of their countrymen, each band of whom was more ferocious than the former, succeeded in their intended usurpation. The most horrible deaths awaited the unfortunate Britons, and the miserable remnant that escaped the sword in the provinces subdued by the Saxons, were either made slaves or forced to take refuge in the wilds of Cornwall, or the mountainous recesses of Wales. So complete and general was the overthrow, and so cruelly was the power of the conquerors exercised, that hardly a vestige of the original language of Britain remains in the very extensive country of which the Saxons had so unjustifiably obtained possession.

In a state of society thus unfavourable to learning; a state in which the whole kingdom was involved in all the horrors of discord and slaughter, it cannot be expected that a register should have been kept of the transactions of a single county; more particularly, when it is recollected, that at this period, the art of printing was unknown. Wiltshire is hardly noticed in the scanty records transmitted to us from the meagre pages of the ancient historians.

The earliest authentic information which respects this county, imports that Wilts, together with the shires of Devon, Somerset, Hants, Dorset, and Berks, became the property of Cerdick, on the division of the country by the Saxons. The dominions of Cerdick were united by the general name of Wessex, or the kingdom of the West Saxons. This was about the year 519.

It is the opinion of the moralist, and of all who reflect deeply, that those who inflict misery, seldom escape a severe remuneration.—Means the most improbable, produce the most important ends ; and events branch out into effects that were neither foreseen, nor intended, by the agents which produced them. Even thus it happened to the Saxons. The scheme of generating concord, by cantoning out the kingdom into parcels, was defeated by those entrusted with its execution. The ambition, or jealousies, of the several monarchs, were continually involving the subjects of the different states in direful warfare. The miseries they had inflicted on the Britons, were repaid on each other ; nor was it still the union of the seven kingdoms, under Egbert, that this unfortunate country had any repose from calamity. The most material events
that

that were transacted in Wilts, during this and the subsequent periods of our history, (of which I can obtain authentic, or probable documents) I will relate when describing the places where they occurred.

The shape of this county is nearly that of an oblong : its boundaries are almost wholly artificial. On the south-west, is Dorset ; on the south-east, Hampshire ; on the north-east, Berks ; on the north, and north-west, Gloucestershire ; and, on the west, Somersetshire.

There is a considerable difference in the estimated extent of this county, in the few authors who have written upon its geographical admeasurement. In the *Magna Britannia*, its diameter is computed at 39 miles from north to south, and about 30 from east to west. In the additions to Camden, its length is said to be 47 miles, and its breadth 37. In the very ingenious view of the *Agriculture of Wilts*, drawn up by Mr. T. Davis, (a gentleman whose situation in the county has been extremely favourable for the attainment of local knowledge,) the dimensions are stated at 54 miles long, and 34 broad ; and this seems as near the truth as can be ascertained, by an acquaintance with the best surveys, and the most direct roads.

The

The circumference of Wilts is upwards of 150 miles. Its contents are about 1372 square miles, or 878,000 acres. It is divided into 29 hundreds, containing 304 parishes, one city, 25 market towns, 15 boroughs, and about 27,000 houses. It returns 34 members to parliament: two for each borough, two knights for the county, and two citizens for Salisbury. The population may be estimated at about 150,000.

In the external appearance of the south-east, and north-west sides of the county, there is a very striking difference. The former, being composed of a broken range of chalk-hills, which entering the county from Berkshire, Hampshire, and Dorsetshire, terminates in an irregular line of bold breaks, and disjointed masses, running from the north-east to the south-west. The latter, generally termed North Wilts, consists of a rich tract of vale land, stretching north-east, and south-west, through the county, under the base of the chalk-hills, but rising gradually north-west, till it unites with the high lands of Gloucestershire.

Most of this part of the county was formerly overspread with extensive forests, as appears by some of our old maps; in which we find the names

names of Bradon, Pewisham, Blakemore, and Savernake-forests ; but the chief of these, have long since fallen beneath the axe of the husbandman.—The Forest of Savernake, near Marlborough, may be regarded as a very fine specimen of the manner in which the soil was originally covered.

The principal rivers of Wilts are, the Thames, the Upper Avon, the Lower Avon, the Nadder, the Willey, the Bourne, and the Kennet.

The fountain of the Thames is in Gloucestershire, about two miles from Cirencester, between that town and Tetbury. It enters this county on the northern side, and swelled by tributary rills, crosses the Ikenild-way, (one of the Roman roads) at Cricklade, and flows eastward into Berkshire.

Many disputes have arisen respecting the name of this *noble river*, previous to its union with the Thame in Oxfordshire ; some asserting its proper name to be Isis ; others insisting, that it never obtained that name, but with pedants, &c. As I cannot discover that any important advantages will result from the enquiry, whether we determine its name to be the Thames, or the Isis, I will not dive into its controversial waters : yet, as the opinion of different authors, on contested

tested points, are often amusing, I shall make a short extract from an article in the Monthly Review, (September 1793,) in which an account is given of Mr. Ireland's Picturesque Views on the River Thames; I am more particularly induced to this, as these judicious observations accord with my own opinion.

“ Mr. Ireland commences his narrative with an account of the source of this celebrated, and, as Holingshed calls it, good river, in which he briefly notices the controversy respecting its name, and assigns his reasons for doubting its ever having received, in any part of its course, the name of Isis, and for giving to the whole that of the Thames. But, in opposition to Mr. Ireland, we shall here introduce a quotation from the ancient chronicler just mentioned; which, while it gives his reason for affixing to this river, the epithet *good*, strenuously asserts that Isis was a name *sometimes* given to that part of it, which is near its source.—‘ I do affirm, that this famous stream hath its head, or beginning, out of the side of a hill, standing in the plain of Cotswold, about one mile from Tetbury, where it was sometime named Isis, or Ouse. From hence it runneth directly toward the east, as all *good rivers should*.’—Holingshed’s word, sometimes, appears

to us to explain the whole matter. From the country people, who lived near this part of the stream, it obtained a provincial name ; though those who wrote, or spoke of the river in general, included its whole course under that name by which it is now known."

The Avon, called for the sake of perspicuity, the Lower Avon, has its source likewise in Gloucestershire, close upon the borders of this county. On its entrance into Wiltshire, it crosses the Fosse-way (another Roman road, which leads from Cirencester to Bath) and flowing southward to Malmsbury, was, as Ethelwerd observes, formerly the boundary of the West-Saxon and Mercian kingdoms, and the theatre of several considerable battles fought between their respective monarchs. Leaving Malmsbury, it continues its course by Great Somerford and Dantsey to Chippenham, where it flows in a wide stream, having had its current enlarged by the Calne, and other rivulets. From Chippenham, bending to the west, it passes Melksham to Bradford, where its waters are applied to a variety of operations in the manufacture of broad cloth. It leaves Wilts, in the neighbourhood of Bradford, and entering Somersetshire, directs its course towards Bath.

The

The Upper Avon, rises among the hills near the centre of the county, and flows southward through a number of small villages, to Amesbury and New Sarum, where it receives the united streams of the Willey and the Nadder; and running through Downton, crosses Hampshire, and discharges itself into the British Channel, at Christ Church.

The Willey, rises near Warminster, and flowing through Heytesbury, courses the south-side of the plains, and gives name to Willey, a small village, and Wilton, formerly the county town: then mingling its waters with the Nadder, it runs into the Upper Avon, on the west-side of Salisbury.

The Nadder, rises on the southern edge of the county, near Shaftsbury, in Dorsetshire, and winding, like an adder, (whence it seems to derive its name; the Saxon *Næddre*, signifying a *Nadder*, and not an *Adder*, as corruptly written) flows by Wardour castle, the village of Hache, and some others of less note, to the south-east of Wilton, where it empties itself into the Willey.

The Bourne, is only occasional; flowing generally about October, and ceasing in the spring. It rises near Great Bedwin, and running to the south-

south-west, passes Tidworth, Newton-Toney, &c. and falls into the Upper Avon, on the eastern-side of New Sarum.

The Kennet, rises near a village of the same name, a few miles west of Marlborough: flowing eastward, it waters that town, the villages of Ramsbury, Chilcot, and some others; then leaving the county, it enters Berkshire, near Hungerford.

In addition to these, I shall mention the small river Deverill; chiefly remarkable for the peculiarity which attends it. Camden says, the little river Deverill, which runs through Maiden Bradley, is so called, because it dives under ground (like the Gardiana, in Spain, and the Mole, in Surry, which take their names from similar circumstances) and rising a mile off, hastens to VERLUCIO, i. e. Warminster. Bishop Gibson, and the author of the *Magna Britannia*, deny this peculiarity of the river Dever. Doctor Stukely affirms it to be true; and, with the assertions of this gentleman, my information induces me to coincide. The Deverill certainly runs under ground; the under-channel, overflowing for want of room, bursts from the earth, and forms a new current above.

Wiltshire,

Wiltshire, has been long and deservedly celebrated for the importance of its clothing trade. No county, besides Yorkshire, can rival it in extensive manufactories, for making superfine broad, kerseymere, and fancy cloths. Bradford, Trowbridge, Devizes, Chippenham, and all the adjacent towns and villages, from Heytesbury to Malmsbury, inclusive, were formerly supported by the different branches of the woollen trade: almost every house throughout the extent of country above-mentioned, had some of its inhabitants engaged in it; yet, this state of things has materially altered, since the introduction of machinery, that event having caused the clothing business to be concentrated in the towns.

The flourishing state of Wilts is not to be exclusively attributed to its concern in the staple trade; many other manufactures have concurred in laying the foundation of that pre-eminence which it undoubtedly possesses over great part of England. Linen, cotton, gloves, cutlery, &c. have, in a considerable degree, contributed to its prosperity. There is hardly a town or village in the county, but has a manufactory of some kind or other.

The

The vast and increasing population of Wilts ; a population originating with the numerous workmen employed in the various branches of its extensive trade, has occasioned a never-failing demand for every article of human sustenance : this, together with its favourable situation for the disposal of surplus produce, arising from its proximity to the cities of Bath and Bristol, is probably the cause of its being in general so well cultivated. Wherever there is a regular, unvarying call, the industry of the merchant will provide a supply. The consumer, and the dealer, being alike benefited by an intercourse grounded on reciprocal advantage.

Great numbers of sheep and cattle are bred in this county. From the best information that can be obtained, it appears, that 150,000 lambs, at least, are produced, and fed yearly, in South Wiltshire only. The summer stock of sheep in that district, is little (if any) short of 500,000. But more of this hereafter. I purposely abridge my observations here, as I conceive the science of agriculture, to be of too much importance to be treated in a superficial or hasty manner.

The mysterious and astonishing relicks of Druidism, which more *eminently appertain to this county*—the many *elegant structures* of ancient

cient and modern architecture—the *beauties of nature* in her genuine simplicity—or tastefully displayed in the present system of modern gardening—the ruin'd castle, and mouldering abbey, are subjects that particularly attract attention; and when I describe the places near which they are respectively situated, I will relate the most material circumstances connected with their history, in the mode most agreeable to *truth* and my own enquiries, however I may deviate, in certain respects, from received opinion.



SECT.

SECT. II.

OLD SARUM—ROMAN ROADS.

THE chronological history of Old Sarum, necessarily precedes that of the new city ; I therefore think it most advisable to commence my present narrative in the same order. My limits preclude me the advantage of entering into a circumstantial account of the many military transactions, and domestic revolutions, that have occurred at this celebrated fortress ; yet, my description will still, I trust, be found to contain a satisfactory detail of the most *interesting particulars* that are recorded in the annals of its history. It is situated about one mile north of Salisbury, and though dismantled of its frowning buildings, and architectural consequence, it presents a scene *awfully grand* ! The military antiquary will find much to admire in its deep ditches, high ramparts, and great extent ; and the man addicted to reflection, and possessing sensibility, will feel interested in reverting to the *tales of other times*,

and derive *pleasurable consolation* from comparing them with the transactions of the present moment. What a scene does this place, and indeed *all Salisbury plain*, present for meditation—when we contrast the warlike *days of yore* with the present days of *domestic peace*.

Now, the humble, solitary shepherd, and the whistling ploughman may pursue their respective avocations, fearless of the blood-stain'd soldier—*now*, the poor cottager retires to the straw bed of content, undisturbed by the marauding warrior—*now*, the peasant and the farmer, are alike secured by the laws of the land, from the plundering tyrant—and *now*, the curious antiquary may measure Stonehenge without the fear of having his own measure curtailed, by the head-dissevering sword. *What an inestimable blessing is peace!*—What a deplorable calamity is war!—Only fancy these boundless plains covered with hundreds of camps, and thousands of soldiers, (and even then the imagination will not exceed the reality)—and that every day the cries of the innocent—the shrieks of the widowed mother—and the bewailings of the orphan, pierced the wide concave of Heaven with unavailing *lamentations*. The picture is too horrid to contemplate.

“ Angels

“Angels of light, who deeds of blood abhor,
 “Enchain that homicidal maniac, *war* !
 “All hell’s dire agents in one form combin’d,
 “To fire the globe, and demonize mankind.
 “Let arts that render men divinely brave,
 “To *Peace’s temple*, turn *Destruction’s cave*;
 “And form, to counteract infernal strife,
 “New *bonds of friendship*, and new chains of life.”

HAYLEY—“ESSAY ON SCULPTURE.”

To return to Old Sarum, whose proud bulwarks gave rise to these reflections. Concerning its etymology, I shall neither sacrifice my own time, nor trifle with my reader’s. Any man of a fertile genius, may fabricate derivations, and make use of much plausible argument, or ingenious sophistry, to substantiate his hypothesis. I have known instances of this, and there is reason to suspect something of the kind here; for I find no less than seven pretended etymologies given to Old Sarum, though neither of them impart any important information, nor give us a scrap of its history.—Suffice it to say, that in the Itinerary of Antoninus it is called *Sorbiodunum*.

That it was originally a British Post, or *Stronghold*, we have no reason to doubt; and that it was afterwards a principal station, or *Castra Stativa*, of the Romans, the authority of the Itinerary, and the several roads of that people, which

concentrate at it, (as will be seen hereafter) furnish us with convincing proofs. Coins of the following Emperors have, at different periods, been found within its walls:—Adrian, Severus-Pius, Carausius*, Constantinus, Julianus, Valentinianus, Theodosius, and Honorius. In consequence of these discoveries, the author of *Antiquitates Sarisburiensis* concludes that the above-named Roman Emperors resided at Old Sarum, and winds up his dissertation with this inference. ‘Tracing back its antiquity to Adrian, (A. D. 120) we go as far as authenticity will warrant.’ That some of these Emperors made Sarum their abode, I readily admit; but that *all* resided there seems more questionable; we may, with equal propriety say, that, King George had a palace at Constantinople, or Cork, because some of his guineas have reached those cities.

Whenever the power of the Roman arms had obtained possession of a camp or strong hold in any of the hostile nations which their legions had invaded, they directed all their efforts to keep the people in complete subjection, both by military tyranny, and civil regulations; they established courts of judicature, strengthened

* Doctor Stukeley has written two quarto volumes upon the medallic history of this “Emperor in Britain.”

their

their fortresses, planned and executed their military roads, disposed their garrisons at proper distances, and employed every scheme and artifice which force and stratagem could devise, to compel the harassed natives to obedience. These circumstances render it probable, that Old Sarum was garrisoned by the Romans, during most, if not the whole time, they remained in this island.

Soon after the coming of the Saxons, we find it in the possession of these people: and *here* we commence with some authenticated particulars: In the year 552, Cynric (as before mentioned) routed the Britons, and established himself within the ramparts of this important muniment.

From Cynric it descended to the posterity of the West Saxon Kings, till Egbert subdued the whole Heptarchy, and brought it under his own power. Edgar, his distant successor, called a great council here in 960, when several laws were enacted for the better government of Church and State. Sweno, or Sweyn, then King of Denmark, landing with great numbers of Danes, and meeting with but little opposition, soon over-ran the western and southern counties, and in 1003, pillaged and burnt "Syrbirig,"

or Sarum, and returned to his ships laden with wealthy plunder. Yet, like the fabulous Phoenix, it rose from its ashes with additional splendor. Herman, Bishop of Sherborne, in the year 1076, translated his *See* hither, and laid the foundation of a cathedral, but did not live to see it completed. Osmond, his successor, not only finished this edifice, but settled therein a learned clergy, and obtained for their use many curious books. Knighton informs us, he transcribed many volumes with his own hand, and afterwards bound and illumined them.

The endowment of this bishopric was confirmed by the signature of William II. and three other persons in the year 1091; and in the *Monasticon*, the grants to this *See* are particularized. Henry II. confirmed the charter of William Rufus, and added the tenths of the New Forest, and also of some other royal forests in Wiltshire, Berkshire, and Dorsetshire. After the conquest, it became a bustling, conventional scene; for King William, having ordained a survey of England, summoned all his people to swear allegiance to him. In the latter end of the year 1066 (says Mr. Blackstone, in his *Commentaries*) the King was attended by all his nobles to Sarum, where the principal landholders submit-

ted their lands to the yoke of military tenure, became the King's vassals, and did homage and fealty to his person. Here were first legalized the arbitrary feudal tenures, which afterwards proved so distressing and grinding to the English yeomanry.

In the year 1107, this See was conferred on Bishop Roger (Chancellor and Chief Justiciary to Henry I.) who raised it to a pitch of strength and splendor, unrivalled in the kingdom. The buildings (says William of Malmsbury) were *spacious*; their appearance beautiful, and the expence very great. He particularly adorned the church of Sarum, and added many decorations to it. The author just quoted, says that, "the cathedral and episcopal palace appeared but one stone; the joints were so accurately closed: they yielded to none, and even exceeded most religious structures in England."

The munificence and zeal of this bishop, who had fortified and embellished the castles of Sherborne, Devizes, and Sarum, excited the jealousy of King Stephen, who seized the possessions and castles of the proud prelate, and placed in old Sarum a governor and a garrison, alledging, as a pretext for his tyrannical conduct, that Roger was forming plans of refuge for the Empress Maud,

Maud, who was then contending for the throne. This cruel conduct of the monarch hastened the bishop's death, which happened December, 1139.

In the year 1116, King Henry I. convened his council of the lords spiritual and temporal, in this city; which, some authors have asserted, was the origin of English parliaments.

The contentions which arose between the clergy and their military inmates, induced the former to hold frequent consultations in the time of Bishop Herbert, who was consecrated in 1194; and it was at length determined to remove the See to a more convenient and agreeable situation; and a bull was procured from Pope Honorius, for that purpose.

The petition sent to the Pope soliciting a removal of the See, particularly complained of a scarcity of water; yet Holingshed asserts that, “the hill is very plentifully served with springes
“and wels of very sweete water.” In Mr. King's learned work, “*Munimenta Antiqua*,” is the following passage upon this subject:—“continuing as a city of such dignity so long, this
“place affords a decided proof, amongst others,
“that the apparent want of water in such situations, could be no decided objection to such
“spots being used as permanent habitations; for
“here

“ here dwelt a multitude throughout many ages,
“ till a civilization, and ideas of freedom, increas-
“ ed in the time of Henry III.; the desire of
“ avoiding the *oppression and insults of the*
“ *proud garrison above, rather than the want of*
“ *water*, induced the inhabitants to remove to
“ the open plain beneath, where Bishop Poore
“ began to build for them the present magnificent
“ church of Salisbury; and to this place, even
“ the very stones and rubbish of Old Sarum were
“ by degrees conveyed; as the remains of Baby-
“ lon were to Bagdad, and those of Memphis to
“ Cairo.”

The Pope's mandate being obtained, a wooden chapel was begun at New Sarum, on the Monday after Easter, A. D. 1219.

King Henry III. having granted many important privileges and immunities to the citizens and clergy of “ *New Saresbury*,” (these were confirmed and enlarged by James I.) the inhabitants of Old Sarum left their fortifications, and sought peace and comfort in the new city; and, upon seceding from their old abodes, carried with them, not only every domestic appendage, but removed, by degrees, every fragment of their building materials. As a further testimony to

to the truth of the preceding circumstances, I shall transcribe a passage from Leland, who visited this place about 260 years ago:

“ The city of Old Saresbyri, (says this antient
“ tourist) stonding on an hille, is distant from
“ the new a mile by north-weste, and is in com-
“ pace half a mile and mo. This thing hath
“ been auncient and exceeding strong, but sins
“ the building of new Saresbyri, it went totally
“ to ruin. Sum think that lack of water causid
“ the inhabitantes to relinquisch the place, yet
“ wer ther manny welles of swete water; some say
“ that after that, in tyme of civile warres, that
“ castelles and waullid touns were kept, that the
“ castellanes of Old Saresbyri and the Chanons
“ could not agree, insomuch that the castellanes,
“ upon a time, prohibited them cumming from
“ procession and rogation, to re-enter the toun.
“ Whereapon the bischop and they consulting
“ together, at the last began a church on their
“ own proper soyle, and then the people resortid
“ strait to New Saresbyri, and buildid ther, and
“ then in continuance were a great number of
“ the houses of Old Saresbyri pullid down, and
“ set up at New Saresbyri. Osmonde, Earle of
“ Dorchestre, and after Bischop of Saresbyri,
“ erected

“ erected his cathedral church there, in the
“ weste part of the toun, and also his palace,
“ whereof now no token is, but only a chappelle
“ of oure lady yet stonding and meyntained.
“ Ther was a paroch church, of the Holy Rode,
“ beside, in Old Saresbyri, and another over the
“ este gate, whereof sum tokens yet remayne.
“ I do not perceyue that ther wer any mo gates
“ in Old Saresbyri then to, one by the este and
“ another by the weste; without eche of these
“ gates was a fair suburbe, and in the este su-
“ burbe was a paroch church of St. John, and
“ yet ther is a chappelle stonding. Ther hath
“ been houses in tyme of mynd, inhabitid in
“ the este suburbs of Old Saresbyri, but now
“ ther is not one house, neither within Old Sa-
“ resbyri nor without, inhabitid. Ther was a
“ right, fair, and strong castelle within Old Sa-
“ resbyri longging to the erles of Saresbyri,
“ especially the Longespèes, I rede that one
“ Gualterus was the first erle after the conquest
“ of it.”

Dr. Stukeley, in his *Itinerarium Curiosum*, gives a long account *of* (or rather *about*) Old Sarum, which, like most of the Doctor's writings, abounds with fanciful conjecture, and whimsical hypothesis. The Doctor, though a man of learn-
ing,

ing, and possessing much valuable knowledge, gave free scope to a fertile imagination, which scorned to be shackled by the chains of existing facts; he often soared into the regions of fancy, and with *the poet's eye in a fine frenzy rolling*, frequently gave to *airy nothings a local habitation and a name*. I shall quote a passage upon the present subject from the Doctor's work, which, though it may excite chimerical ideas of the *place*, will also furnish some knowledge of the *situation*.

“ This city (says the Doctor) is perfectly
“ round, and formed upon one of the most elegant designs one can imagine; probably a fortress of the old Britons. The prospect of
“ this place is very august, and would have afforded us a noble sight when in prosperity;
“ such a one will not be difficult to conceive
“ when we have described it. It fills up the
“ summit of a *high* and *steep* hill, which originally rose equally on all sides to an apex;
“ the whole work is 1600 feet in diameter, included in a ditch of prodigious depth. It is
“ so contrived, that in effect it has two ramparts, the inner and outer, and the ditch between. Upon the inner, which is much the
“ highest, stood a strong wall of 12 feet thick,
“ their

“ their usual standard, which *afforded a parapet*
“ at top for the defendants, *with battlements*
“ *quite round*. Upon a still higher ground is
“ another deep circular ditch of 500 feet in di-
“ ameter; this is the castle, or citadel. On the
“ inner rampire was another wall, I suppose, of
“ like thickness, so that between the inner
“ ditch and outer wall, all around was the city.
“ This is divided into equal parts by a meridian
“ line; the banks of both are still left, one to
“ the south and the other to the north; and
“ these had walls on them too; the traces of the
“ walls are still manifest, and some parts of
“ them left. In the middle of each half, towards
“ the east and west, is a gate, with each a lu-
“ nette before it, deeply ditched, and two ob-
“ lique entries; that to the east is square, and
“ to the west round, the hollow where the
“ wall stood, is visible quite round, though the
“ materials are well nigh carried away to New
“ Sarum. In every quarter *were two towers*, the
“ foundations *plainly* appearing: these with those
“ that were upon the cardinal points, the gates,
“ and the median rampart, as it must necessarily
“ be understood, there were 12 in the whole cir-
“ cumference; so that, supposing it about 5000
3 “ feet

“ feet in circumference: *there was a tower at*
“ *every 400.*

“ Hence we may imagine the nature of the
“ city was thus: a circular street went round in
“ the middle, between the inner and outer for-
“ tifications, concentric to the whole work; and
“ that cross streets, like radii, fronted each tower.
“ There were then 24 islets for buildings, for
“ houses, temples, and the like. Now *such was*
“ the design of the place, that if one half was
“ taken by an enemy, the other would still be de-
“ fensible; and, at last, they might retire into
“ the castle.

“ The city is now ploughed over, and not one
“ house left. In the angle to the north-west
“ stood the cathedral and episcopal palace; the
“ foundations are at present so *conspicuous*, that
“ *I could easily mark out the ground plot of it.*
“ Near this is a large piece of the wall left,
“ made with hewn stone, with holes quite through
“ at equal spaces. *Many* wells have been filled
“ up, and no doubt with *noble reliques of anti-*
“ *quity*; they must have been very deep, and
“ especially that in the castle. A good deal of
“ huge fragments and foundations of the citadel
“ wall are left, *a double winding stair-case led up*
“ *to*

“ *to the gate*, where bits of arch-work of immense
“ strength, of stone and mortar remain, and
“ within, the foundations of many buildings.”

This account seems to correspond so exactly with Alesia in Gaul, as described by Cæsar, that both places may be considered as built upon the same model; and it being generally admitted that Alesia was founded by the Phœnician Hercules, Mr. Price scruples not to affirm, that the foundation of Old Sarum ought to be attributed to that extraordinary personage. A plate, called a “figure of Alesia,” is given in the quarto account of Old Sarum, from which the Doctor appears to have derived his ideas of the circular street, equi-distant towns, &c.

In addition to the above particulars, I shall quote a few lines from Mr. Price’s book, entitled, “Observations on Salisbury Cathedral,” &c. which description will furnish a pretty faithful account of this place, as it *now* remains, there having been but little alteration since Mr. Price’s time.

“ This antient fortress seems to have been
“ formed on the extreme end, or termination of
“ a hill, which commands an extensive prospect;
“ from this it was separated by the removal of
“ vast quantities of earth, and thereby reduced

“ to the circular figure it now is. The whole
“ work occupies a space of near 2000 feet dia-
“ meter : the castle was fortified by a deep
“ intrenchment, with a very strong wall upon
“ its inner ramparts, consisting of flint, chalk,
“ and rubble, cased on the outside with hewn
“ stone,” and also on the inside, as may be seen
by a part still remaining towards the north.
“ It had two entrances; the principal towards
“ the south-east, guarded by a mole without,
“ but so near it as to admit but a very narrow
“ passage. The other was to the south-west,
“ for bringing water to the garrison from the
“ river Avon, which runs through the vale
“ below, at the distance of about half a mile.

“ Near and towards the north of this last-
“ mentioned entrance, are seen part of the
“ foundations of the old church ; likewise
“ the traces of many other buildings, which
“ very probably were the habitations of the
“ bishops and clergy. This large space was
“ divided into parts by intrenchments, with
“ ramparts thrown up. At the centre of the
“ large area, bounded by the preceding in-
“ trenchment, there is another inclosure guarded
“ with a deep intrenchment, and a very high
“ rampart inwards, having upon its summit the
“ visible

“ visible traces of a wall, with the remains of a
“ portal towards the south-east, and of a watch-
“ tower towards the north-west, which may
“ therefore be reckoned the citadel. Here also
“ are discovered the foundations of ruined struc-
“ tures. From the said watch-tower, which over-
“ looks the church, and that quarter supposed to
“ have been inhabited by the clergy, we need not
“ doubt that the soldiers were more immediately
“ troublesome, by the frequent insults, riots, and
“ irregularities they committed, which added to
“ the other inconveniences of the place, were the
“ reasons for the Pope granting his Bull for
“ translating the church to a more commodious
“ situation.”

A few years since a remarkable subterraneous passage, or cave, was discovered within the area of this fortification. In addition to the conjectures already promulgated upon this singular excavation, I shall beg leave to add another. The Britons, who lived in considerable alarm, and dread of their invading enemies, we may reasonably conclude were often forced to resort to stratagem for safety. Self-preservation is the fundamental law of nature. In order to preserve the necessaries of life, to secure their wives and families, and provide for their own safety,

after the loss of a battle, they made themselves deep caves* and hiding-places within their strong holds. The cave here discovered was probably a place of this nature, which might have been enlarged, or altered by subsequent occupiers. The earth and timber, by which the mouth of it was before concealed, having been loosened by the thawing of a deep snow, the whole suddenly fell in, disclosing a vault, cut in the solid chalk, that extends from the edge of the outer area of the castle to the depth of more than forty yards, and runs nearly parallel to the declivity on the outside. Towards the bottom are traces of steps, which might probably continue still farther than the present termination of the passage†.

Nearly on the opposite side of the castle, there is a similar sinking in the ground, contiguous to the ditch; and we may be justified in supposing, that a cavity for the same purpose as the other was cut in this corresponding part of the works.

There are no houses remaining of Old Sarum; the only building in its vicinity is a small public

* See *Munimenta Antiqua*, Vol. I. by Mr. King.

† At Nottingham Castle is a cave, or hole, very similar to this.

house by the road side, about a hundred yards from its entrance on the east. Much has been written and said about the *borough* of Old Sarum.—Paine and many other zealous political writers, have marked this place by their revolutionary anathemas. It is not my business, nor have I the *least inclination* to enter into political controversies. Few people can argue upon this subject, with that dispassionate reasoning which should ever regulate our enquiries after *truth*.—This borough first sent members to parliament in the 23d of Edward the First, and then intermitted sending till the 34th of Edward the Third, from which time, it has been constantly represented by two persons—the right of election is in seven freeholders, who have lands within the liberties of the borough. The election is usually held in a temporary house, erected on one of the burgage lands, near the village of Stratford.

Dugdale, in his Baronage, informs us, that Old Sarum was given in the year 1447, to John Lord Stourton, at that time Treasurer of the Household to Henry the Sixth. Its revenues were then very inconsiderable, for by the patent it appears, that it was granted to this nobleman in fee, together with the banks, ditches, walls, and gardens, to be held by fealty, at the rent of

three shillings and four pence per annum. It again reverted to the Crown, in the reign of Queen Mary, by the attainder of Charles Lord Stourton, who was executed for the murder of Mr. Hartgill, and his son, at his own table. In the reign of James the First, we find it in the possession of Sir Robert Cecil, the second son of Lord Burleigh, then created Earl of Salisbury, whose descendant, Earl James, sold the manor of Old Sarum, in 1690, to Governor Pitt, for 1500*l*. The truly patriotic Earl of Chatham, whose wisdom and virtue were an honor to the country in which he lived, and whose birth-place must be contemplated with glowing admiration by every Englishman, was nephew to the above governor, and according to Mr. Seward, was born at the foot of the fortress of Old Sarum*.

* In the second volume of *Anecdotes*, published by Mr. Seward, is a print of Stratford House, at which place, *he asserts*, "*this great minister was born.*" Though we have had many volumes written on the life, history, and administration of this *true patriot*, this illustrious minister, yet few of his biographers mention his birth place. This seems singular—and it is more singular, that three or four writers should disagree upon this point. The Editor of "*Anecdotes of the Life of the Right Honourable William Pitt, Earl of Chatham, &c.*" in three octavo volumes, says he was born "*in the parish of St. James, Westminster,*" whilst another writer informs us, he was born in Devonshire.

In

In Salisbury Cathedral is a tomb to the memory of Bishop Wyvil, on which is represented a view of the old castle, with the figure of a bishop in a gallery over the portcullis, in the act of consecration, and a champion standing before the entrance of the castle, with his baton and shield.

While upon the subject of Old Sarum, I conceive it will not be irrelevant to give some information upon the Roman roads, many of which were concentrated in this city, after crossing the county in different directions.

The Romans having established themselves in this island, formed many public roads, or military ways, leading through the country, and from one station to another: Wiltshire was intersected with some of each kind: The Rev. Mr. Leman of Bath (in company with the Bishop of Cloyne), travelled most, or all, of these roads, and has investigated the subject with critical attention. For the following account of the roads in this county, I am indebted to the politeness of this gentleman.

“ From Old Sarum, the acknowledged *Sorbio-*
“ *dunum*, and *presidium* of the Romans, in the
“ county possessed by the Belgæ, proceeded the
“ following (*certain*) roads: 1st, One south-
D 4 “ westerly,

“ westerly, which passing near Bemerton church,
 “ and crossing the Willy by the parsonage barn,
 “ proceeded over Lord Pembroke’s warren to
 “ Tony Stratford, Woodyates Inn, and Bradbury,
 “ to Dorchester: 2dly, another, easterly, by
 “ Ford and Winterslow Mill, Buccold Farm,
 “ and Bossington to Winchester: and, 3dly,
 “ another, north-easterly, by Paton to Silches-
 “ ter, on none of which was there any station
 “ within the bounds of the county: also, *pro-*
 “ *bably*, a 4th, northerly, towards the station on
 “ the Kennet: a 5th, north-westerly, towards
 “ Bishop’s Trow, and Yarnbury, Scratchbury,
 “ and Battlesbury castles, to Aquæ Solis: and a
 “ 6th, south-westerly, towards Ilchester.

“ From Bath, (Aquæ Solis) was first a conti-
 “ nuation of the Via Julia, north-easterly, by
 “ Medley and Spy-park, to Verlucio, (*near*
 “ *Heddington*,) and from thence by Colston,
 “ Kennet, and Silbury, to *Cunetio*, (either Marl-
 “ borough or Froxfield) in its way to Spinæ (or
 “ Spene.) Secondly, The Foss Road which ran by
 “ Banner Down, to the station at Easton Grey,
 “ (probably Mutu-Antonis) and from thence
 “ to Cirencester, and from Cirencester (Cori-
 “ nium or Duro-cornovium,) ran the great road
 “ by Cricklade to the station at Wanborough
 “ Nythe,

“ Nythe, probably Nidus, where, separating into
“ two parts, one branch is continued by Baydon
“ to Spene, and the other bending more souther-
“ ly, runs by Ogbourne, Mildenhall, Totten-
“ ham, Crofton, Wilton, Marton, and Scots-
“ poor, through Chute Park to Winchester.

“ The course of all these roads is marked with
“ tolerable precision, in the great map, or
“ survey of Wiltshire, *except two; the one lead-*
“ *ing from Bath to Spy-park, and the other from*
“ *Cirencester to Spene.*

“ The first leaves Bath with the Foss, and
“ continues with the present turnpike to Bath-
“ ford, where it quits it, and ascending through
“ Ashley Wood, becomes a *part of Wansdike*,
“ separates Mr. Northey's estate from the Duke
“ of Somerset's, and runs *straight with it* over
“ some inclosures; crosses the road from Bath
“ to Wraxall, and continues in the same line by
“ Bulcote Lane, and Cottel Wood, where it
“ leaves a house, called Wormwood, about a
“ quarter of a mile to the west. It then passes
“ through Charley Wood, and crossing the Bath
“ turnpike to Alford, near the seven-mile stone,
“ runs near Neston Farm House to Midley,
“ leaving both Wadwick and Corsham Side,
“ one mile and a half to the left. It afterwards

“ separates the parishes of Corsham and Melk-
“ sham, and leaving Monks and Castleknapp,
“ about three quarters of a mile to the left,
“ crosses the turnpike-road from Melksham to
“ Laycock, about two miles and a half from the
“ former, and goes by Binnicar; and then pas-
“ sing the Avon, passes through Queensfield
“ Farm, Forest Farm, Harding’s Farm, and
“ Zele’s Farm, till it ascends to Spy-park, whence
“ it is continued in the line drawn on the great
“ survey of the county to Silbury.

“ The second, instead of bearing down to-
“ wards Albourne, as *represented on the map*, in
“ its course from Wanborough Nythe towards
“ Spene, ascends the hills, and passing directly
“ through Baydon, runs perfectly straight by a
“ public house, called the Hare and Hounds,
“ towards Spene.”

SECT. III.

SALISBURY CATHEDRAL AND PALACE.

THE beautiful spire of Salisbury cathedral, rearing its lofty head above the neighbouring hills, meets the eye of the traveller at the distance of several miles from the city; which, being seated in a valley, becomes visible only on a near approach. The verdant meadows that surround Salisbury, have their natural fertility increased by the waters of the Willy and the Avon, which unite in the valley and copiously irrigate the chief part of its surface. Well might the inhabitants of Old Sarum be induced to desert their bleak and steril hill, when a situation so favourable to the residence of man could be found in the immediate vicinity of their uncomfortable abode. Water is the first want of the settler, and this convenience could never be supplied readier than on this spot, where a placid stream flows through the principal streets; and
greatly

greatly contributes to the cleanliness for which Salisbury is remarkable.

The commodiousness of the city is considerably increased by the principal streets running at right angles to each other; a circumstance, which, if the buildings were in general more regular, would render it one of the most beautiful towns in the kingdom.

The houses are of brick, and like those of many other places, the increase of which has not been sudden, or of modern date, are very far from being uniform. Some very handsome shops, for the exhibition of cutlery goods, for the manufacturing of which this city is deservedly famous, present themselves in the principal streets. The chief *manufactures* of the town, besides the cutlery just mentioned, are woollen, serges, kerseymeres, figured goods for waistcoats, and fine flannels. Previous to the war with Spain, the demand for the above articles was considerable. The woollen manufactory has been prosperous in this city from a very early period.

That far-famed ornament of Salisbury, the Cathedral, stands nearly in the centre of the Close, the principal buildings in which appertain to some, or other, ecclesiastical establishment.

At

At the north-east corner stands the bishop's palace; an irregular, and not very handsome building, with respect to its external appearance, yet it contains several well-proportioned apartments, and is surrounded with spacious gardens.

This was built by Bishop Beauchamp, and though formerly one of the most gloomy mansions that can well be imagined, yet the hand of taste has now given it some peculiar beauties and interesting effects. The house was large, and incumbered with about a dozen acres of flat ground lying behind it, bisected by a stagnant canal, confined within a high embattled wall, and shut out from the cathedral by old houses, and disfiguring buildings.

Bishop Barrington (before his translation to the See of Durham) entirely new-modelled this gloomy palace. He altered the rooms, made a new entrance, and considerably improved the appearance of the whole.

The flat grounds were laid out in vistas, and intersected with gravel walks, which, near the house, lay among a few irregular plantations. The wide drain, that passed along the whole south front of the palace, was arched over, and the principal formalities of the place removed.

Between

Between the palace and the cathedral, ran a wall that inclosed a piece of ground belonging to the Bishops of Salisbury, which was used as a kitchen-garden; this was removed, and the disagreeable appearance of a long strait wall, exchanged for a beautiful and noble object. The cathedral, which *now* seems to belong to, and unite with the palace, gives a grandeur to the garden far beyond what any other episcopal seat in England can boast. The cloisters, chapter-house, and south transepts, are the parts immediately introduced; from these rises the body of the cathedral: and the spire, seen at the south-east angle, appears to have a larger base, and seems more in proportion. The venerable Bishop Douglas, the present possessor, is ornamenting the palace* with a collection of the portraits of his predecessors. This series of paintings will be a valuable acquisition. The example of the

* In Goldsmith's poem of "Retaliation," this gentleman is characterized as follows:

"And Douglas* is pudding, substantial and plain."

* Dr. Douglas, Canon of Windsor, an ingenious Scotch divine, who has no less distinguished himself as a citizen of the world than a sound critic, in detecting several literary mistakes, or rather forgeries, of his countrymen; particularly Lauder on Milton, and Bower's History of the Popes.

worthy

worthy prelate is deserving of imitation in every episcopal seat in the kingdom. Among these portraits is one of Bishop Barrington, by Stewart; and another, copied by Muller, from Hogarth.

During the civil wars, this palace was sold by some of Cromwell's party to William and Thomas Barter, for 880l. 2s. 0d. The royalties of Sarum, and certain other lands were disposed of to the mayor and commonalty of New Sarum, for 3590l. 7s. 8d. At the restoration they were restored to the church.

The Deanery is situated opposite the west front of the cathedral, and like most of the houses annexed to its offices, still retains an air of antiquity, being but very partially modernized. On this side, the Close is bounded by the Willy, but its other limits are preserved by an embattled wall, which is still in tolerable preservation.

At the entrance of the Close, from High street, is the Matron's College. This is a strong, regular, and commodious brick building, with some ground annexed, disposed into convenient gardens. It was founded and endowed by Bishop Ward, in 1682, for the reception and maintenance of ten clergymen's widows, of the established

blished church. The Dean and Chapter, and the Bishop, present, alternately.

The CLOSE has three arched gates ; the situation of which may warrant a conjecture that the ground in this part of the city has been much raised : the bases of St. Ann's and the Close gates being buried in the earth, while that of Harnham seems as clear and uncovered, as at the time of its erection.

On entering the eastern gate of the Close, from St. Ann's street, the Cathedral appears to assume an air of uncommon elegance and grandeur. It is here seen at the north-east angle, and presents a *magnificent whole*—the richly worked tower and lofty spire appear to emerge from the midst of a mass of architectural sublimity. Since the removal of the tombs, under the direction of Bishop Barrington, and the filling up of the ditches, which so long disfigured the churchyard, the approach is perfectly smooth and unobstructed : the venerable elms that spread their expanded branches in various parts of the area, increase the picturesque effect of this beautiful structure. Unlike other cathedrals, which are mostly situated in the midst of incongruous buildings, or immured by brick walls, this stands so detached from human habitations, that a free
view

view of its regular form and unity of parts is obtained from almost every point. The part of the edifice, that chiefly arrests attention, is its lofty spire,* which measures 404 feet from the top to the ground ; being nearly 70 feet higher than the top of St. Paul's, and just double the height of the Monument.

How terrific a sight to those below, when workmen are climbing the upper part of this stupendous structure ; which must be ascended on the outside from a small door, but just visible from the ground. On particular occasions a flag

* There is a small degree of variation in the accounts of the height of this spire : some making it but 400, others 410 feet. I have referred to the accurate experiment made by Colonel John Wyndham, in 1684, with a barometer, who informs us, that the height of the weather cock, at Salisbury, is 4280 inches, or 404 feet from the ground : the mercury subsiding in that height $\frac{42}{100}$ of an inch. Mr. Dallaway, in his "Anecdotes of the Arts," speaking of spires, or steeples, has these judicious remarks : "Upon the continent, the spire is rarely seen: in no instance indeed in Italy ; and those of France and Germany have only a general analogy to ours. Those of St. Stephen, at Vienna, and Strasburgh, are, in fact, a continuation of the tower, gradually diminishing from its base, with attached buttresses sloping from their foundation. Such are likewise at Rouen, Constance, and Bayeux, in France. On the contrary, most spires in England, like that of *Salisbury*, their great archetype, which *has never been equalled*, are an addition to the tower, and commence distinctly from the parapet."

is fixed in the iron work at the top; the person who lashes it to the axis of the fane, is obliged to set astride on the latter, whilst he performs his perilous task. The spire is placed at the intersection of the nave and the principal transept: it rests on a handsome tower, which from exhibiting a more elaborate style of Gothic workmanship, has been supposed to be considerably posterior in its date to the body of the church.

The following extract from *Dugdale's Baronage* may enable us to determine the age of its erection with tolerable certainty.

“ There is a patent of the first year of King
“ Henry VI. 1423, which recites that, the stone
“ tower, standing in the middle of Salisbury ca-
“ thedral is become ruinous, and empowers the
“ Dean and chapter to appropriate 50l. annually,
“ for repairs. This, in those days, was a consi-
“ derable sum; and, I think, an inference may
“ fairly be drawn, that the repair was made, and
“ the tower rebuilt, with the *addition* of a *spire*.
“ The higher and greater part of the present
“ tower is evidently engrafted on work of an
“ older and simpler construction. I suppose
“ this new tower and spire to have been finished
“ not later than the year 1429; for, in that year,
“ Sir Walter Hungerford had license from the
“ King to appropriate the great tythes of Crick-
“ lade,

“lade, and the reversion of the manor of Crick-
“lade, called *Abingdon's Court*, to the Dean and
“Chapter of Salisbury cathedral, to *maintain the*
“*tall spire steeple, of that fabric, in repair.*”

The walls of the spire are about two feet in thickness at the base; as it ascends they gradually decrease, till, at the top, they are scarcely more than nine inches.

A very remarkable circumstance attending this beautiful ornament to the cathedral, is its *declination*, which is nearly twenty-three inches from the *perpendicular*, on the south-west side.

This declination, in all likelihood, arose from the settlement of the parts soon after its erection, the foundation of the fabric being unable to support so enormous a weight in its true position: and the supposition obtains a stronger degree of plausibility, if we advert to the various iron bandages which the architect found it necessary to employ, in order to consolidate his work, and secure it from spreading.

Whoever the original contriver, or architect, of this spire might be, (for we have no *known* records to enable us to determine) the judgment he has displayed in its formation, assuredly entitles him to the greatest praise. The very attempt indicates the possession of a daring mind; but its successful execution establishes the supe-

riority of his skill, and the powerful resources of his genius. The obstacles to his progress were great and numerous; yet the attainment of his purpose, demonstrates, that difficulties, the most insuperable to human intelligence, may be surmounted by the latent energies of the soul, when awakened by enterprize, and winged by perseverance.

Several very ingenious experiments have been made within the last century, to determine if the declination had at any time varied; but the result has been always uniform.—No alteration appears to have taken place.

The spire has, at different times, been damaged by lightning. An accident of this nature, by which it was perforated in several places, was the occasion of its being surveyed and repaired, under the direction of Sir Christopher Wren, in the year 1668; the works being then strengthened by additional compages.

A memorable instance of this kind, which almost devoted the proud fabric to destruction, occurred on the twenty-fifth of June, in the year 1741.

About the hour of ten at night, during a dreadful storm, a particular flash of lightning, accompanied by a smacking noise, was seen, by many of the inhabitants, to strike against the

tower, and there to have been lost. The next morning, the sexton observed the reflection of fire on the upper part of the building: this soon gave birth to a conjecture, that the flash, noticed the preceding evening, had set the structure on fire.

Upon examination, the floor within the tower was found burning. The lightning had struck into the solid part of a timber brace, that was opposite to a cavity in the stone-work, on the west side; and the flames had begun to spread like the fire of an oven. The sparks that ascended set fire to the timber near the division, termed the eight doors, while the falling ashes communicated to the floor that laid above the vaulting of the church. Thus was this destructive element on the point of involving the whole fabric in irretrievable ruin. But the period of its glory was not yet arrived. By the exertions of some men, then working in the cloisters, and the ready assistance of the neighbouring inhabitants, who were much alarmed, water was procured and conveyed to the spot with considerable promptitude; and, in about two hours, they succeeded in extinguishing the flames. Had the fire been undiscovered but a short time longer, all the activity on earth could not have prevented the destruction of the pile.

The principal entrance, here, as in most other religious structures, is at the west end, where the inside of the fabric displays its beauty in a most striking manner; the lightness and elegance of the clustered columns; the symmetry and proportion of the parts, and the grandeur of the whole, filling the spectator with amazement.

The windows are far from large, yet the light is fully sufficient, not being obstructed by the mullions of tracery, that were introduced at a later period. The pillars appear more bulky than they really are, for the shafts that encompass them bear very little weight, being added to the outside of the main supporters, chiefly for ornament.

The cathedral is vaulted with chalk between the arches and cross-springers only, without orbs or tracery, except under the tower, where the springers divide, and represent a sort of tracery; this, however, Sir Christopher Wren, imagined not to have been the work of the original architect, whose judgment, he says, "he must justly commend for many things beyond what he found in divers Gothic fabrics of later date; which, though elaborated with nice and small works, yet want the natural beauty that arises out of proportion of the first dimensions." The mouldings are examples of that
taste

taste which is so properly commended by Sir Christopher: being delicately and appropriately ornamented, by which means, the general simplicity of the design remains unimpaired.

In surveying the interior of this cathedral, there is nothing to offend the nicest eye, but the washing of the roof; which, though now reduced to one simple (stone) colour over the choir, is, towards the west end, most injudiciously daubed. It is greatly to be lamented, that during the late improvements, the fund did not admit of rectifying a defect, which is become the more glaring, from being contrasted with what has undergone so advantageous an alteration. In advancing to the part of the church just mentioned, we are induced to admire the beauty and chastity of its architecture more than at first: the lightness of the work, the regularity of its several portions, and above all, its harmony of style excite a pleasing astonishment. From the admiration of what has been accomplished in one art with so much success, we are soon called to notice another, which has contributed its share of decoration towards the embellishment of this splendid structure.

The windows of the east end are wholly of painted glass. One of them representing the elevation of the brazen serpent, may be seen from

the west door; the height of the organ, which is placed over the entrance of the choir, just admitting of its appearance. The other displays itself with awful grandeur as we pass under the organ-screen, and is intended as a representation of the resurrection.

The first of these windows was a gift from the present Earl of Radnor, (whose arms are emblazoned in a compartment above,) in 1781. It was designed by the late Mr. Mortimer, and executed by Mr. Pearson, its dimensions are twenty-one feet in height, by seventeen feet six inches in width. The story is comprised in three compartments, containing twenty-one figures, all of which are finely executed.—In this window the divisions of the glass, and the frame of iron to which it is fastened by leaden bandages, are so ingeniously constructed as to be concealed beneath the dark shades of the figures and drapery*.

The latter was the work of Mr. Egington, from a design of Sir Joshua Reynolds: its date is subsequent to that of the former, being finished after the removal of the screen, which separated

* I never *look up* at this picture without a sorrowful sensation.—To think that a design of such transcendant merit, the emanation of a Mortimer's genius, should be *lost* in the *mist of distance*.

the more eastern portion of the building from the choir. It is 23 feet high; and, like the elevation of the serpent, is comprised in three compartments, though there is only one figure, which is a full length of our Saviour, just arisen from the tomb. The hand of Jesus contains the usual emblem of his triumph: the glory, or light surrounding his body, is dispersed through the whole picture; which exhibits the admixture of the radiance with the darkness of night, in a most admirable manner. Mount Calvary and the crosses are seen in the distance.

Any observations on the designs of this great master, are generally considered as the offspring of assuming vanity; yet candour must acknowledge, that a sort of theatrical stiffness is apparent in this figure. The position is somewhat constrained; and, perhaps, the face may be considered as deficient both in dignity and expression; yet these faults may not have been Sir Joshua's: the *design* and the *execution* must be separately considered before we are warranted to pass sentence*.

The

* This observation, also, particularly applies to all graphic productions. When examining prints, with intention to praise or censure, we should carefully separate the designer from the engraver, or we may impeach our own judgment, and condemn

The altar, which is immediately below this window, occupies the upper end, of what was formerly called St. Mary's chapel, from its having been originally dedicated to the Virgin: it was used for early prayer, and being crowded with seats, its beauties were partially concealed from the gazing visitant. These, together with the screen, have been removed, and the whole is thrown open to the choir, and forms the present chancel.

Much has been written and said about the removal of the screen which separated this chapel from the choir.

In cathedrals, and other large buildings, where grandeur and sublimity, space, and lengthened perspective, are the prevailing characteristics, nothing detrimental to their effect ought to be admitted: neither littleness, nor minutiae of parts, should obtrude upon the eye, to the injury of the *whole*. Had the screen remained in its original position, these principles would have been violated, and the conjunct, and pleasing idea of space and perspective, which arises from the view of the internal part of the chapel, with its

demn the guiltless artist. I wish to impress this point upon the mind of my reader, as I have often been distressingly goaded with the indiscriminating assertions of pretended connoisseurs.

east

east window and clustered pillars, never have been excited.

If the removal of the screen has neither disfigured the choir, nor offended the eye, or imagination, with an object inferior in beauty, and less interesting than before, there are no *sufficient reasons* for the intrusion of complaint; and that it has so offended, the most clamorous opposers of the alteration have never ventured to affirm.

“The choir of Salisbury cathedral,” says Mr. Gilpin, “improved under the able hands of Mr. Wyatt, is *now* one of the most beautiful pieces of Gothic architecture in England.”

The vaultings in this part of the church, are much lower, and richer than those of the nave; and the number of clustered columns springing from a marble floor, differently paved and raised above the level of the rest of the choir, seem to appropriate this space solely to the altar.

The altar-piece consists of five niches of elegant workmanship, with a correspondent table of stone, which was composed of the remains of an old altar-piece, discovered on the removal of that of St. Mary's chapel. The table is spread with a rich cloth of crimson velvet, which, flowing gracefully to the ground, partly conceals the steps of the altar. The grand niche on each side of the table was formed with the ornaments
removed

removed from the entrances to the Beauchamp and Hungerford chapels, the arms of the respective families remaining on their tops in their original state.

On each side of the chancel are Gothic niches, which, as is the case in most of the ancient cathedrals, were formerly of an equal number with the prebendal stalls. Above these are the windows, which being painted in Mosaic, admit only a solemn and "dim religious light" into this portion of the cathedral.

The pavement is of black and white marble; the amazing lightness of the columns that support the roof is almost unparalleled; the four principal ones are nearly thirty feet high, though not more than nine or ten inches in diameter; the clustered ones are still more delicately light, and are now entirely detached from any incumbrances.

The perspective of arches and columns, as we look up the choir and nave, assumes an uncommonly grand effect, being continued over the organ to the west end, where another window, (the gift of William Benson Earle, Esq. painted in Mosaic), terminates the vista; the top of each of the compartments of this window exhibits one of the emblems of the Trinity.

The

The choir is finely terminated by the organ, which, from the elegance of the design, and being made to correspond in its structure with the fashion of the cathedral, produces a grand effect. This instrument was a present from his Majesty*: It bears the following inscription:

MUNIFICENTIA
GEORGII TERTII,
PRINCIPIS
CLEMENTISSIMI PIETISSIMI OPTIMI,
PATRIS PATRIÆ
ET
HUIUSCE DIOECESeos
INCOLÆ AUGUSTISSIMI.

It was built by Mr. Green of Isleworth.

The bishop's throne, the pulpit, and the canopies of the prebendal stalls, are all, but more particularly the first, beautiful pieces of workmanship, imitating what is termed the *florid Gothic* style, and imparting a richly ornamental effect to the appearance of the choir.

* During the improvements which emanated from the designs and patronage of Bishop Barfington, his Majesty enquired of that Prelate the particulars of the intended alterations, and the means by which the expence was to be defrayed: The Bishop, in answering, stated the want of a new organ, and his fears lest the cost should exceed the funds, which arose solely from the voluntary contributions of the gentlemen of the diocese: The King immediately replied, "I desire that you will accept of a New Organ for your Cathedral, being my contribution as a Berkshire gentleman."

Leaving

Leaving the latter at the north door, and crossing the aisle, we enter the *morning chapel*, where the early prayers are always read; and in which is the baptistry and the altar for the solemnization of matrimony. Here also is the monument of the venerable founder of the cathedral, Bishop Poore, who died in the year 1237, twelve years after its consecration. He is represented in a supine posture, clothed in his episcopal robes.

On the south and correspondent side of the cathedral is the vestry, wherein several curious relics of antiquity are preserved, such as rings, chalices, &c. these were discovered at the time of the late alterations, when the remains of many bishops, and other persons, were unavoidably exposed.

It would be unpardonable to conclude this description of the cathedral, without mentioning some of the most remarkable monuments; to particularize the whole, or, to be more minute in the account of the structure itself, is rather the province of a specific guide, than of a general sketch*.

* For a more particular account of this edifice, and the alterations made by Mr. Wyatt, see "A Guide to the Cathedral Church of Salisbury, by William Dodsworth." 18mo.

The antiquary, perhaps, will be most interested from a view of a small piece of sculpture, in stone, situated near the great west door, which represents a boy habited in clerical robes, with a mitre on his head, a crosier in his hand, and a monster, supposed to be a dragon, at his feet.

This monument is imagined to belong to a mock-bishop, who, it appears, was annually elected by the choiristers from among themselves; and it was customary for him to perform many of those ceremonies of the church, which appertain to the real pontifical function. But the duration of the boy's dignity was only one month: he was elected on the day of St. Nicholas, and vacated his office on that of the holy innocents. If he died within this period, his exequies were solemnized with a pomp, corresponding with that observed at the interment of a real bishop.

Why the day of St. Nicholas was chosen for his election, may appear from the following extract from the "English Festival."

"It is sayed, that his fader, hyght Epiphanius, and his moder Joanna, &c. when he was born they made hym christen, and caled hym Ny-cholas, that is a mannes name, but he kepeth the name of a child, for he chose to kepe virtues, mekness, and simpleness and without malice.

Also, we rede while he lay in his cradel, he fasted Wednesday and Friday, these days he would souke but ones of the day, and therewyth held him plesed. Thus he lyved all his lyfe in vertues with this childes name, and therefore children don hym worship before all other saints."

It may not be superfluous to introduce Mr. Warton's account of this singular custom.

"In all the collegiate churches of France, as well as England, it was customary to celebrate the feast of the boy-bishop. In the statutes of the archiepiscopal cathedral of Tules, given in the year 1497, it is said, that during the celebration of the festival of the boy-bishop, moralities were presented, and shews of miracles, with farces and other sports, but compatable with decorum. After dinner they exhibited without their masks, but in proper dresses, such farces as they were masters of, in different parts of the city. It is probable, that the same entertainments attended the solemnization of this ridiculous festival in England; and, from this supposition some critics may be inclined to deduce the practice of our plays, being acted by the choir boys of St. Paul's church, and the Chapel Royal, which continued till Cromwell's usurpation."

HIST. OF ENGLISH POETRY, vol. i. p. 248.

This

This strange piece of religious mockery, undoubtedly flourished among the choristers of Salisbury cathedral, for we find in the statutes of the church, a chapter, “*De episcopo Choristarum.*” In another, excommunication is threatened against every person who should interrupt the boys in the performance of their ceremonies.

On the north side of the choir is a small Gothic chapel, of curious and elaborate workmanship, founded by Bishop Audley, in 1520; it was afterwards the place of his burial.

On the opposite side is another ancient structure of the same kind, which was formerly situated in the nave, enclosing two tombs of the Hungerford families. It was originally erected by Walter, Lord Hungerford, about the year 1429, and is chiefly composed of iron. The upper part has been ornamented with coats of arms, illustrative of the pedigree of the family: these were executed by Edmondson. It was removed from the nave by the present Earl of Radnor.

A remarkable piece of sepulchral architecture stands on the left side of the chancel. This is in freestone, and very curiously finished; it exhibits several figures and decorations elaborately carved. It was erected by Lord Dundalk, to the memory of his parents, Sir Thomas Gorges,

and Helen, Marchioness Dowager of Northampton, who built the castle of Longford.

The largest monument in the church is in the opposite corner; this is composed of various kinds of marble, yet ought to be mentioned as much for its tastelessness, as for the costly splendor of its workmanship. This was erected to the memory of Edward, Earl of Hertford, the son of the Protector Somerset, his Lady, and others of the illustrious family of Seymour.

In the great transept repose the remains of the celebrated James Harris, Esq.* the father of the present Lord Malmsbury. A neat tablet on the wall represents one of the muses (in basso relievo) inclining over a bust of that eminent scholar, by which his likeness is admirably preserved.

One other monument deserves to be particularly mentioned. It was executed by Rysbrack, to the memory of Thomas, Lord Wyndham, Chancellor of Ireland. It is a large figure, representing the genius of Ireland, reclining on an urn, in a weeping attitude. The effect of this monument is particularly grand as we approach the west door, to which it is contiguous.

* A biographical history of this ingenious scholar, with a complete collection of his works, is preparing for publication, under the inspection of his son Lord Malmsbury.

Dimensions of the principal parts of the cathedral:

	Length,	Feet.
From east to west, outside,	- - -	480
Ditto, inside,	- - -	452
Length of the great transept, outside,		232
Ditto, inside,		205
	Width,	
Of the west front, extreme,	- - -	115
Ditto nave, from pillar to pillar,	-	34
	Height,	
To the top of the spire, as before stated,		404
Ditto, parapet wall of the tower		
from the pavement,	- - -	207

The windows in this cathedral are said to correspond, in number, with the days in the year; the pillars, to the weeks; and the gates or doors, to the months. This may appear trifling, unless we associate the thought, that not a month, nor a day, nor even a single hour, should be entirely abstracted from devotional meditation.— But the report is demonstratively false; so far as the falsehood of a proposition can be demonstrated by *moral* evidence. None but the most fantastical of the human race would violate the perfection of his art for the attainment of such a ridiculous purpose. Beauty, strength, and suitableness to the intended designation,

are the three essentials of architecture, and how well they are observed in this cathedral, needs not the shadow of a proof. The judicious builder knew better than to sacrifice the principles of professional skill, to gratify the erroneous conceptions of an absurd and contemptible puerility.

The west end of the church was formerly adorned with a great variety of statues, both of kings and ecclesiastics, which stood in the numerous niches that overspread the outside of this front; but most of these have been demolished. What the corrosion of the atmosphere had spared, the sottish bigotry of the parliamentary army inconsiderately destroyed.*

The chapter-house is a very singular building, and well deserving the attention of the curious. It stands on the south-side of the cathedral, but can only be entered from the cloisters. It is of an octagonal form; the roof is sustained by only one pillar, extremely slender, and branching out circularly at the top: its feebleness to support so great a weight daily becomes more apparent. A very curious piece of historical carv-

* The frontispiece to this volume is intended to represent the west front, in it I have attempted, (and I hope not without some degree of success,) to give as *correct a portrait* as the contracted scale of an octavo page would admit. Of its execution I shall say nothing. Whatever may be its faults, let them be attributed to *me*, not to the engraver. See note p. 57.

ing decorates the interior of this structure, part of which was destroyed by the fanatical fury of Cromwell's soldiers, who demolished many fine old specimens of art in this cathedral. They are even reported to have used it as a stable; in order, perhaps, to express how great an abomination they conceived so superb an edifice to be in the eyes of the Almighty Being, to whose worship it was dedicated. From what blind zeal, and Time's dilapidating tooth, have left uninjured, we may trace the history of the Old Testament, commencing with the creation, and ending with the overthrow of the Egyptians in the Red Sea; this is represented in a series of compartments, which are continued round the whole building. Great invention is displayed in many of the subjects, the whole of which were executed in high relief; but yet there is "neither grace, taste, nor proportion in the figures themselves." In the representation of Noah's ark, two beasts are looking out of the window, of sufficient bulk to fill the whole interior, and the figure of the patriarch praying on the deck, would sink the vessel, if it was surrounded by water instead of being encased with stone. Under the carved work are the prebendal niches, raised by steps above the pavement, which is of glazed tessellated brick, much damaged.

The cloister is adjoined to the south-corner of the great transept; and forms a spacious square, the area of which, exclusive of the covered walk, is 140 feet; this place, since the levelling of the church-yard, has been used as a burying-ground for the Close. Over the east-side of the cloister is the library; this was founded by that great patron of letters Bishop Osmund; it contains about four thousand volumes. The majority of works that occupy the shelves are on the subject of polemical divinity; these, most probably, will remain undisturbed, unless by worms and moths, for ages.

The See of Salisbury has undergone many changes; it was first established at Sherborne, in Dorsetshire, in 705, by Ina, king of the West Saxons; the diocese then embraced the whole district which is now divided into the bishoprics of Salisbury, Bristol, Wells, and Exeter. The two last were dismembered from it in the year 905, and another See was, soon afterwards, formed out of the remainder, and seated at Wilton in this county; but this was again united to Sherborne, though the dignity enjoyed by the latter place was speedily transferred to Old Sarum. In the reign of Henry the Third, Bishop Richard Poore, as I have already observed, procured a bull from the Pope, which authorized

authorized the removal of the See from the old to the new city.

After the bull for the translation of the church of Sarum had been procured, a convocation was held by the Bishop, in order to deliberate on the means of raising a sum adequate to the proposed expenditure.

In this assembly, the votes and inclinations of every one being diligently examined, they all promised freely, and with a willing mind, to assist in the building of the new fabric, according to their prebendal estates, continually for seven years; and, still further to increase the funds for the erection of the cathedral, preachers were appointed to spread themselves over the kingdom, and collect the contributions of the pious.

Preparatory to the erection of the church, a wooden chapel was begun at New Sarum, on the morning after Easter day, 1219, and divine service was therein celebrated on the succeeding feast of the Trinity. The See was translated on the 12th of August in the same year, and the foundation of the new church was laid on the 28th of April, 1220.

On this occasion the presence of the King, the Legate, the Archbishop of Canterbury, and most of the nobility of England were expected;

many preparations were made for their reception, and a grand entertainment provided, but the King being obliged to remain at Shrewsbury to superintend a treaty then pending with the Welch Princes, the good prelate was deprived of their company.

The ceremony of laying the foundation was preceded by an invocation of the Holy Spirit, and the performance of divine worship; when this was concluded, the Bishop, surrounded by multitudes of people, laid the first stone* for Pope Honorius, the second for Stephen Langton, Archbishop of Canterbury, and the third, for himself, William Longspee, Earl of Sarum, laid the fourth, and Elaide Vitri, his Countess, the fifth.

In the year 1225, the fabric being sufficiently advanced, Bishop Poore gave orders that the canons should be summoned to attend the first celebration of the holy rites; and on the vigil of St. Michael he consecrated three altars; the following day divine service was performed by the Archbishop of Canterbury; shortly after many rich offerings were made by the King and principal nobility.

* I have followed the manuscript of William de Wenda, precenter of Salisbury, in this account, though the charter of Henry the Third expressly asserts, that the King himself laid the *first* stone.—My reason is obvious, the monarch was at Shrewsbury.

On

On the translation of Bishop Poore to the See of Durham in 1228, he was succeeded by Robert Bingham, who was unable to complete the cathedral, though he laboured with great assiduity for nearly twenty years. At his death it was burthened with a debt of 1700 marks.

Bingham's immediate successor was William of York; he died in 1256, and was succeeded by Bishop Bridport, who had the satisfaction of finishing the cathedral. On the 30th of September, 1258, it was consecrated in the presence of Henry the Third, the Archbishop of Canterbury, and an immense number of the nobility and prelates. From an account then delivered to the King, it appears that the expence of building amounted to 40,000 marks, 26,666l. 13s. 4d. sterling, a most astonishing sum when compared with the difference in the value of money, between that period and the present.

In ancient times, the Bishops of Salisbury were precentors to the Archbishop of Canterbury; and Edward the Fourth constituted them chancellors of the order of the garter; the latter distinction, with a few exceptions, they have enjoyed ever since the reign of that monarch.

The diocese, at present, contains all Wiltshire, except two parishes; all Berkshire, except one parish, and a portion of another, and some part
of

of Dorsetshire. The income arising from it is valued in the King's books at 1,367l. 11s. 8d. but computed to amount to as much as 3,500l. annually.

To this cathedral belong a dean, a precentor, a chancellor, three arch-deacons, a sub-dean, a sub-chanter, forty-five prebendaries, four vicars, six singing men, eight choristers, an organist, and other officers. Six of the prebendaries, being residentiary, are stiled canons. Most of these officers have houses in the Close.



SECT. IV.

SALISBURY—CHURCHES—COLLEGE.

THERE are three parish churches in Salisbury, exclusive of the cathedral. That of St. Thomas, the most ancient, was built as a chapel of ease to the latter about the year 1240; it stands on the west-side of the market-place, to which, originally, it seems to have opened. It is a large and respectable pile, 130 feet long within the walls, and 70 feet broad; and consists of a spacious body, two aisles, three chancels, and a vestry-room. It possesses a handsome quadrangular tower, finished above the stone work with wood, which has a covering of lead. On the south-side are two figures standing in niches; one represents the Virgin Mary, with the infant Jesus, being the arms of the cathedral; and the other St. Thomas a Becket, to whom the church was dedicated by Bishop Bingham. This prelate's attachment to the principles

ciples of the murdered Becket,—whose blind devotion to the Pope's authority and pretended rights, was the primary cause of his death;—and his abhorrence of the conduct of his predecessor Josceline, who sided with the King against Becket, induced him to order the erection of this church, by which the memory of his beloved Saint was commemorated.

On the outer wall at the west-end, is a curious wooden, but somewhat mutilated monument, carved by the sculptor whose name it perpetuates. It is ornamented with rude representations, in *alto relievo*, of Abraham offering up Isaac, Jacob's dream, and bargain about the striped and ringed cattle; and also of two shepherds, one sitting, the other leaning against a rock. Beneath, on a small entablature, is this inscription:

“Here under lieth the body of Humphrey Beckham, who died the 2d of February, anno 1671, aged 88. His $\frac{e}{on}$ work.”

As the conspicuous situation of this performance has rendered the name of the untutored sculptor famous through most parts of the county, a brief abstract of his life from the *Antiquitates Sarisburiensis* may prove acceptable.

His family originally came from the hundred of Fordingbridge, but for some generations had
resided

resided at Salisbury, where Humphrey was born in 1588.

In early life, the mind, unshackled by the prejudices of education, displays its natural bias, fearless of censure, and regardless of praise; and if the passions are ardent, no future restriction can trammel the genius, or reduce the untamed spirit to subjection.

Beckham exemplified this truth. His parents, who were engaged in the clothing trade, would have bred him to their own business, but no inducement could vanquish his predilection for another art. Instead of regarding his intended profession, he employed his hours in shaping rude figures in wood or clay. This propensity determined his father to place him with one Rosgrave, a painter and carver of Salisbury.

Beckham was born at an unfavourable era. The tide was now running as strong against images as ever it had done in their favour. The new ideas excited by the Reformation had caused the demolition of all monuments raised to inferior persons, nor could those of the higher classes be preserved but from the removal of every superstitious appendage. The arts dependant thereon were consequently reduced to a low ebb.

His master, Rosgrave, knew nothing more than the mechanical part of his profession. Books were scarce, and want of money, combined with other circumstances, to preclude Beckham from improvement. With talents capable of advancing the arts of carving and a statuary to its utmost limits, he was compelled to the drudgery of grinding colours.

The statue of Henry the Third, in a niche over the arch of the Close gate, made a very extraordinary impression on Humphrey's mind. He contemplated it from infancy, and formed his works, as nearly as possible, to that model. Some of his performances are still remaining in houses in different quarters of the city, either clothed in the dresses of the time, or apparelled like the cuts in Hollingshed's Chronicle.

Soon after the accession of James the First, that monarch visited Salisbury, and received the congratulations of his new subjects from some eloquent Mayor or Recorder. Beckham mixed with the crowd, and impressed the features of the sovereign so firmly on his imagination, that he has most happily expressed them from memory in a statue still extant.

Beckham lived till the civil wars, when it was thought meritorious to destroy the productions
of

of Gothic magnificence with more than Gothic barbarity ; but his genius was now on the decline.

The troubles of a family preventing him from attending to the line in which he could excel, he spent the evening of his days in obscurity, yet above want. Some time before his decease he carved the monument above described, &c."

St. Edmund's church is a fine Gothic structure, with a quadrangular tower, ornamented with four pinnacles. This was founded by Walter de la Wyle, Bishop of Sarum, in the year 1268, and stands at the north-east corner of the city. A college of secular canons was formerly annexed ; and its situation is pointed out by the seat of Henry Penruddocke Wyndham, Esq. which still bears the original name.

In the time of Archbishop Laud, a prosecution was commenced and carried on in the star-chamber, against Henry Sherfield, Esq. the recorder of the city, for breaking a painted glass window, which stood on the south-side of this church.

As this circumstance attracted considerable attention, and as the painting itself was remarkable for its singularity, I shall make no apology for introducing a particular description from the *Antiquities of St. Edmond's Church*, 1719.

“ In this window were finely represented the six days work of the creation, in four different lights or partitions. In several parts of it were figures of God, the father, pourtrayed in blue and red vests, like little old men, the head, feet, and hands, naked ; in one place fixing a pair of compasses on the sun and moon ; in other parts, were some blunders committed in point of chronology ; the Godhead was figured creating the sun and moon on the third day, whereas it should be the fourth ; and the trees and herbs on the fourth day, instead of the third ; the fowls on the third day, instead of the fifth ; and the creation of man (from whose side the woman rises) on the fifth, instead of the last ; the *rest* of the seventh day was represented by God, the father, in a deep sleep.”

The extreme ignorance and superstition displayed by this piece, excited the indignation of the enthusiastic Sherfield, who thinking the Deity dishonoured by such an unhallowed assemblage of absurdities, destroyed the window, and with it the ridiculous images of the eternal Being it pretended to represent*. For this, as before stated, he was cited to the star-chamber ;

* In Sullivan's Tour, this circumstance, by mistake of that gentleman, is said to have taken place at the cathedral.

and

and, though his motive appeared to be commendable, so severe was ecclesiastical discipline, so powerful was the influence of religious zeal and bigotry, that he was condemned to pay a fine of 500*l.* and obliged to acknowledge his transgression before the bishop of the diocese, and such other persons as he thought proper.

In the chancel is the family vault of the descendants of Sir Wadham Wyndham, to whom the college was transferred in the year 1660, and in whose posterity it still remains. The church-yard is planted with rows of limes, which overshadow a gravel walk that skirts the walls along the four sides of the burial ground.

It is imagined that this spot was the scene of a bloody battle, fought between Cynric king of the West Saxons and the Britons in 552, when the latter were defeated with considerable slaughter, and obliged to yield the important fortress of Old Sarum to the victorious Saxon. In the year 1771, when a part of the college garden was levelled, the mouldering bones of nearly thirty bodies, a large iron sword, the heads of several pikes, some umbones, or central pieces of shields, with thin brass bandages affixed to them,

&c. were discovered. This circumstance gives additional force to the foregoing supposition.

To commemorate these particulars, an urn was erected by Mr. Wyndham near the place, with the following inscription :

“ HOC IN CAMPO, CYNRICUS, OCCIDENTALIUM
SAXONUM REX, BRITANNOS ADEO GRAVI HOMI-
NUM STRAGE PROFLIGAVIT, UT VICINAM URBEM
SORBIODUNUM FACILE MOX EXPUGNARET. HU-
JUS CLADIS INDICIO SUNT, ARMORUM RUBI-
GINE, NEC NON OSSIUM PUTREDINE CONFECTO-
RUM, INSIGNOS RELIQUIÆ, NUPER HIC IN APRI-
CUM ERUTÆ.

“ NE LOCI SALTEM MEMORIA PERIRET, HÆC
RITE DEDICATUR URNA, A. D. 1774.”

In the south-east corner of Mr. Wyndham's ground is placed a little Gothic porch, which was once adjoined to the north-side of the cathedral, but being taken down when the late alterations were made, was purchased by Mr. W. and thought worthy of being erected here. The addition of a pointed roof, and the appearance of the ivy, which has already begun to creep along the niches, render this a very pleasing object, when viewed either from the house, or from the road. The house contains several commodious rooms, and one, in particular, which claims the admiration of every lover of literature ;

literature ; this is a large library, well filled with classical and topographical books*.

Going southwards from the college, along the outskirts of the town, we arrive at the church of St. Martin, which, like that of St. Edmund, is partly open to the fields. This structure has a small spire ; and, though mentioned by Hollingshed, no records are remaining of the time when it was built. Not far from it there are still some small traces of the Foss which formerly encompassed a great part of the city ; and the remains of the covered-way may be seen in one or two of the gardens ; it is now converted into terraces.

About St. Martin's church is the highest ground in Salisbury. The upper windows of the houses open on a fine vale, through which the Avon wanders in its progress to the sea at Christ church.

Over the river Willy, on the west-side of the Close, Bishop Bingham, Poore's immediate successor, built a strong stone bridge. The fate of Wilton was connected with the erection of this structure ; for the great western road from Lon-

* The taste and talents of Mr. Wyndham are well known to the antiquary and tourist, by his translation of Wiltshire from Doomsday-book, his tour in Wales, Picture of the Isle of Wight, &c.

don to Exeter, &c. being carried over it, put an end to the former route, and, by taking away the custom, &c. of travellers, ruined the county town.

This part of the city is called Harnham, where some remains of the ancient college of Vaulx, are still to be seen.

This college was founded by Bishop Engedius de Bridport, about the year 1260, for the accommodation of some students who had deserted Oxford in a body, and came to Salisbury to pursue their studies. There were scholars residing on this spot as late as the time of Leland, who visited it in 1540. He says, "Part remain in the college at Saresbyri, and have two chaplains to serve the church there, dedicate to St. Nicholas; the residue, study at Oxford."

The church of this college was erected near the hospital of St. Nicholas, which was only separated from the college by the high road. The long line of arches which are now walled up, but were originally included in the church, render it probable that the latter was of considerable extent.

This college, at the time of the dissolution, seems to have been united to the hospital of St. Nicholas, the master of which still enjoys the revenues that formerly belonged to that establishment.

ment. From the appearance of the large Gothic arches in the walls, it seems probable that his house occupies a part of the scite of the old conventual church.

This college possessed considerable property in the several shires of Wilts, Dorset, and Somerset. From the concluding sentence, in a large folio ledger, now in the possession of Mr. Wyndham, it appears that the book had been presented to the college, in order to record the various gifts that were made to it.

The hospital of St. Nicholas was the first religious foundation erected after the commencement of the cathedral. It was founded by the sixth Earl of Salisbury, William Longspee, the natural son of Henry the Second, and Fair Rosamond. From a manuscript, written by Mr. Geoffrey Biggs, who was master of this hospital in the reign of James the First, and composed by him from original records, still preserved at Wilton, it appears that the Earl, having either insulted the Bishop of Old Sarum himself, or permitted his garrison to do it, repented at his death, and bequeathed large sums towards the founding of this hospital, that he might in some degree atone for his conduct. His charitable intentions were executed by Ela, his Countess, who endowed it with lands and cattle. It escaped

G 3

suppression

suppression at the Reformation, through the art of the masters, who cunningly concealed their records from the sight of the commissioners; but was granted away by Queen Elizabeth. In the reign of James the First, the Earl of Pembroke purchased a lease of the mastership for forty years, of the patentees, and under his protection a new charter was given them by the King. Oliver Cromwell bestowed the revenues on the corporation, as a remuneration for the money which they gave him for the royalties of the city: but they were returned to the former possessors at the Restoration.

The revenues now support six poor men, and as many women; together with a chaplain and a master.

The COUNCIL-HOUSE, is situate in the south-east corner of the market-place. It is built with brick, and of all the public structures formed with the same materials, is perhaps the only one deserving of notice. It is certainly a very great ornament to the city.

The former Council-House having been partly consumed by fire, and the remainder being in a ruinous state, a new one was erected on the scite of the Old Guildhall, which also approached the last stage of decay.

The

The foundation stone of the present building was laid with due solemnity, on the 16th of September, 1788; and the corporation took possession of it on the 23d of the same month, in the year 1795. The beneficent personage to whom they are indebted for this neat and useful structure, is pointed out by the following inscription, placed in the centre of the principal front:

ERECTED
FOR THE USE OF THE MAYOR AND COMMONALTY
OF THIS CITY,
IN THE EXERCISE OF THEIR CORPORATE
FUNCTIONS
IN THE MAINTENANCE OF MUNICIPAL ORDER
AND AUTHORITY,
AND IN THE ADMINISTRATION OF
PUBLIC JUSTICE,
BY JACOB, EARL OF RADNOR, THE RECORDER.
1794.

It is a square building of white brick, with a recessed portico at the entrance which leads to the courts of law, &c. The portico is of classical design, in the Doric order. A flight of steps leads to the principal entrance (which is on the north side) through a noble façade, consisting of four columns of the same order, crowned by its proper entablature, and a balustrade. The building is surrounded with a rich correspondent cornice, and the angles are adorned

with rustic work in stone. It consists of one floor only ; on which are the two courts, a council room, a grand jury room, apartments for the officers of the corporation, a waiting room, and a vestibule.

The council room, occupying one entire wing, is seventy-five feet in length, and twenty-four in height, as well as in width. It is ornamented with a fine whole length portrait of Queen Anne, by Dahl*. Here are also two admirably finished pictures, by Hoppner, one a half-length portrait of the munificent founder of the building, in the recorder's robes ; the other, of William Hussey, Esq. M. P. for the city, at whose expence the apartments were ornamented and furnished. The patriotic representative bears in his hand the report of that memorable Committee of the whole House of Commons, which resolved, *That the influence of the crown had increased, was increasing, and ought to be diminished.* The merit of Mr. Hoppner needs no other memorial than these two por-

* This picture belonged to a Society of gentlemen (Members of Parliament) called the October Club, which met at the Bell Tavern, Westminster. The meetings continued till the Queen's death, when the painting was sold to the corporation of Salisbury.

traits, which are as successful with respect to accuracy, as to the masterly manner in which they are coloured.

The mayor's chair, which is of mahogany, deserves notice on account of the beauty of the carving. It was presented to the corporation by William Henry Bouverie, the other representative in parliament.

The grand jury room contains some good original portraits: among them are James the First, John, Duke of Somerset, Bishop Seth Ward, *Chief Justice Hyde*, and Sir Thomas White; all of whom were benefactors to the city.

The council-house was designed by the late Sir Robert Taylor, and executed with some alterations by Mr. Pilkington.

In a central spot, just beyond the southwest corner of the market-place, is a structure which ought not to be passed without notice. This is an ancient cross, built in the Gothic style, of an hexagonal form, with a ball and sun-dial at the top; the roof serving as a shelter for the market people, who bring poultry, butter, and vegetables, to this city; hence it has acquired the name of the *poultry-cross*. The original height seems to have been abridged, since the niches for statues, formed over the key stone of each arch, are without any finishing at the tops.

Mr. *Wansey*, in his Dissertation on the Stone Crosses of Salisbury, in the *Archæologia*, conjectures that this must be the cross to which reference is made in the following passage of the Chronicle of the Monastery of St. Albans; and which, if the conjecture is well founded, records a very curious circumstance.

“ Among the friends of Wickliffe was an Earl of Salisbury, who, for contempt noted in him towards the Sacrament, in carrying it home to his house, was enjoined by Ralph Engham, Bishop of Salisbury, to make in Salisbury a cross of stone, in which all the story of the matter should be written, and he every Friday, during his life, to come to the cross, bare-footed and bare-headed, in his shirt, and there upon his knees to do penance for the fact.”

We are not told whether this degrading and ridiculous sentence was actually put into execution, but as the ecclesiastics of those days were not remarkable for their lenity towards offenders, especially those who manifested any sort of attachment to the sect of *Lollards* (and John de Montacute, supposed by Mr. *Wansey* to be the nobleman alluded to, was actually in that predicament) it is not probable that any part of its rigour was remitted. Beneath the roof, in the centre, there remains a pillar cut
towards

towards the top, into six sides ; which, apparently, had once an inscription, as was required by the terms of the sentence *.

Over the Avon, which flows on this side of the city, is another bridge, separating it from the parish of Fisherton Anger, near St. Thomas's Church. Close to the bridge, on the Fisherton side, stands the county goal, and not far from the latter, the Infirmary ; a large square brick pile, finished in the year 1767. This Infirmary is supported by voluntary contribution, but owes its origin principally to the munificence of the late Lord Feversham, who bequeathed 500*l.* to the first establishment of this nature that should be attempted in the county.

The nobility and gentry spiritedly encouraged so benevolent a purpose, and the subscriptions soon amounted to a considerable sum. The benefactions, since the period of its institution, have been but very little short of 40,000*l.*

Many other charitable establishments are in this city, as the traveller will discover from inscriptions on the hospitals, where numerous

* Mr. W. Alexander, the ingenious draughtsman, who accompanied Earl Macartney to China, and furnished drawings for those plates which decorate the pages of that Embassy, has announced a work for publication in which he proposes to give a view of this ancient structure, of the crosses, &c.

old and infirm poor persons have a very comfortable asylum and maintenance *.

This city was incorporated by King Henry the Third, and afterwards by Queen Anne. It sent members as early as the 23d of Edward the First. The right of election is in the corporation, which

* Happy, happy Britain! Well mayst thou be distinguished in the scale of nations, when the great ones of thy land disdain not to provide relief for the necessities of the indigent! In whatever country the beneficence of the affluent administers to the wants of the poor, and the soul of charity is exerted to remedy the distresses of the unfortunate, there the government bids fairest to remain unaltered. The peasant wills not the destruction of any system, so long as he can procure a sustenance for himself and family: Deprive him of support, and the famished tyger is not more furious. The cathedral and the palace, the crosier and the crown, are alike involved in the desolating storm which hunger generates, and rage and ignorance lash onward with unrelenting fury. Pardon this digression, the sentiments were excited on Salisbury Plain in November, 1800, when I visited several cottages in this vast district, and learnt, *distressingly learnt*, that *misery*, *disaffection*, and *want*, characterized the *looks* and *words* of every peasant. The bleak nipping wind and pelting storm, which I encountered, were *pleasures*, when compared with the *heart-rending reflections*, which were excited by the simple, but pathetic, tales of the poor. I cannot but meditate on the gloomy aspect of the times with fear and trembling. I turn with fearful gaze upon the distracted looks of the working classes. Avert, oh Heaven! avert the gathering tempest! *Let plenty be re-established in our land, and peace once more revisit our bleeding country!*

consists

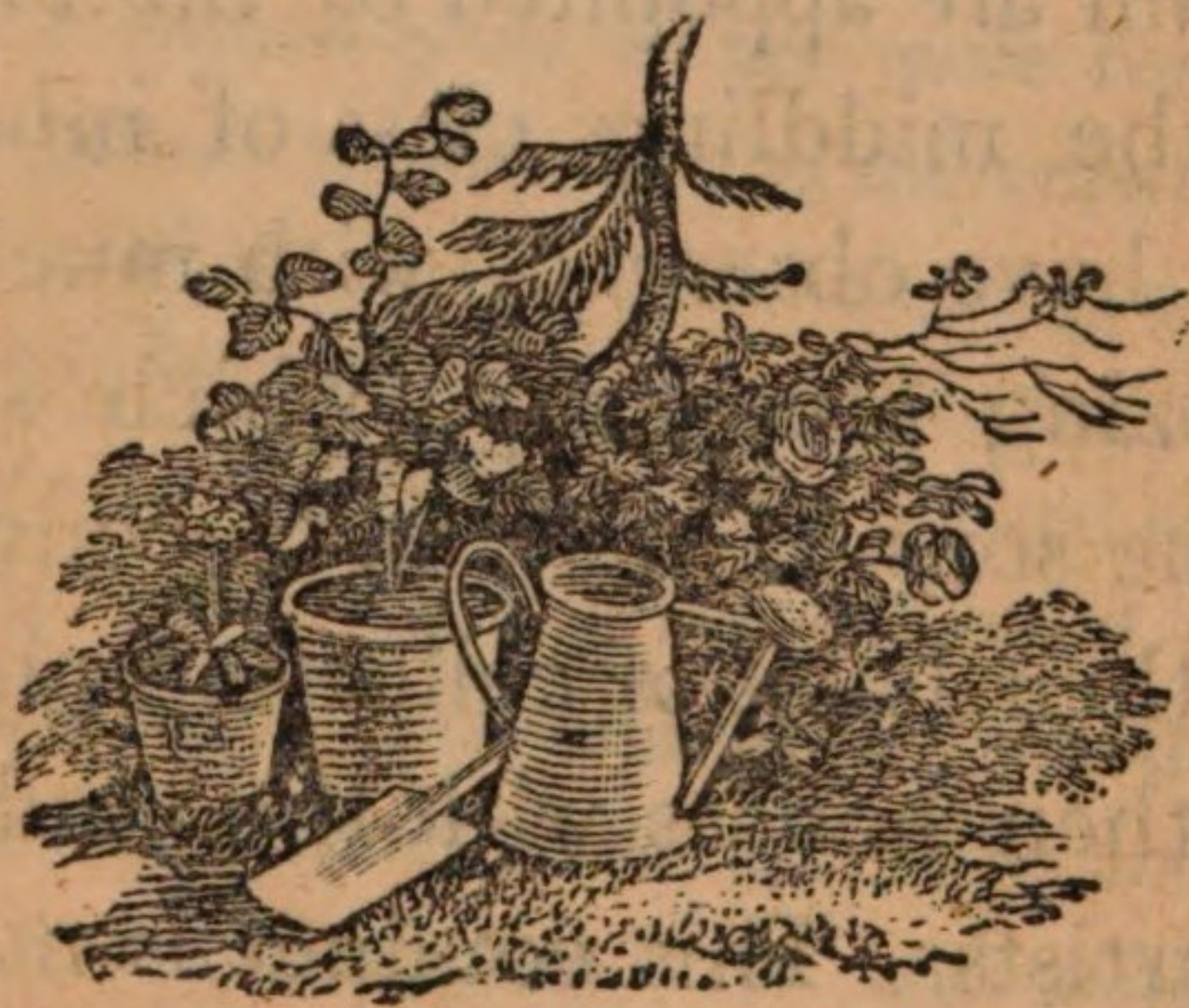
consists of a mayor, recorder, deputy-recorder, twenty-four aldermen, thirty common-council men, a town-clerk, and three serjeants at mace. The mayor, his predecessor, ten of the aldermen, and the recorder, are justices of the peace. Their jurisdiction, however, does not extend to the Close; the magistrates of that place being the dean and canons of the cathedral.

The manor belongs to the bishop, who holds his courts leet and baron, in the *nisi prius* court of the council-house, which is distinguished by a mitre cut in stone over the door. The charter prescribes, that in this court the mayor shall be sworn into office. The clerk of the peace and the city bailiff are appointed by the bishop.

Among the middling class of inhabitants in this city, I have observed, with much pleasure, a characterizing propensity, which seldom prevails with the sons of trade in a country town; I allude to their habit of collecting pictures, and decorating their houses with the productions of celebrated artists. This conduct is nobly praiseworthy, when guided by the hand of taste, and limited by the controul of reason. A new world is open to those who derive pleasure through the medium of the finer senses; who forego the sorceries of Circe, and the orgies of Bacchus, for the rational delights of intellectual gratification.

This

This peculiar bias of the people of Salisbury may be ascribed to the operation of two causes : The many show-houses in the vicinity of the city, occasions a great influx of strangers, who by conversation and inquiry on the subject of the polite arts, excite a liberal curiosity ; and the exertions of a public-spirited individual, who has opened a gallery for the exhibition and sale of eminent pictures. His collection is composed of many valuable pieces.



SECT.



Britton del.

LONGFORD CASTLE.

Storer Sculp.

London. Published April 2. 1831 by Vernon & Hood, Printers, for the Beauties of Wiltshire.

ACT

of the County of Wiltshire

HAVING endeavoured to get some account of the city of Salisbury, &c. I shall now attempt to delineate the chargeable features of Longford Castle, a warlike structure of the Earl of Radnor, being the first of the kind which drew my attention after leaving the city. It is situated to Longford Castle, which is situated about three miles south-east of Salisbury, passing through a cultivated and inclosed part of the plain, having very fertile and rich soil. It is done on the left, bounded by the river of Clarendon, &c.

As his lordship is making very material alterations in the disposition of the ground, by raising it in the vicinity of the house, and making it as it were, and proposes to have the castle altered and considerably enlarged. From designs and plans of Mr. James Wyatt, I shall

content

SECT. V.

LONGFORD CASTLE.

HAVING endeavoured to give some account of the city of Salisbury, &c. I shall now attempt to delineate the characteristic features of Longford Castle, a seat belonging to the Earl of Radnor, being the first object that attracted my attention after leaving the city. The road to Longford Castle, which is situated about three miles south-east of Salisbury, passes through a cultivated and inclosed part of the plain, having very fertile and well watered meadows on the left, bounded by the groves of Clarendon, &c.

As his lordship is making very material alterations in the disposition of the ground, by raising it in the vicinity of the house, and sinking it as it recedes, and proposes to have the castle altered and considerably enlarged, from designs and plans of Mr. James Wyatt, I shall

content myself with a brief description of its present state, situation, and scenery.

The original building was erected by Sir Thomas Gorges, and his lady the Marchioness Dowager of Northampton, in the year 1591, as appears by an inscription of that date over the entrance on the north-west front. It claims our particular attention, not only from the singularity of its architecture, and the rare and valuable collection of original paintings with which it is decorated, but also from the consideration of its being continually visited by the connoisseur and man of taste, who may be gratified by a faithful description of the peculiarities of its structure*, and beauties of its cabinet. The mansion is situated in a flat but fertile valley, close on the banks of the river Avon, which, contrary to the assertion of Mr. Gilpin †, flows through the grounds in a rapid and pellucid stream. It was formerly surrounded by a moat, and other military works, and is mentioned in Sir Philip Sidney's *Arcadia*, under the title of *Amphiolus's Castle*.

† Elevations of the two principal fronts, and a ground plan may be seen in Vitruvius Britannicus.

* “It stands in a vale, which approaches nearly to a flat, as the *Avon* which passes through the garden does to stagnation.”

WESTERN COUNTIES.

Its

Its form is that of a triangle, inclosing a court of a similar shape, with round towers at the external corners, containing several of the principal apartments. At the internal angles are circular stair-cases.

The towers remain nearly the same as when first erected; but the intermediate spaces have been so much altered, and modernized, as to retain but little appearance of their original shape.

The north-west front is adorned with a great variety of architectural ornaments, such as caryatides, pilasters, &c.—The south front*, composed of tessellated pebbly flint and stone, remains perfect. The towers (the principal one measuring thirty feet diameter in the inside) are surmounted with cannon-shaped chimnies, answering the double purpose of utility and ornament.

Although this seat is deprived of that mountainous and romantic scenery, which is necessary to render a place picturesque, or grand, yet there are some prospects surrounding it peculiarly beautiful. To the south, the white tower of Downton church, apparently arising from the midst of a rich grove, forms a pleasing picture,

* The plate accompanying the description, represents this front in perspective, taken from the meadows on the opposite side of the river; from which place the spire of Salisbury cathedral terminates the view.

contrasted with the dark purple hue of the woods, which clothe the distant hills, on the borders of the New Forest. The view, eastward, is bounded by a ridge of Salisbury Plain, on the summit of which, a small building rears its solitary head, and commands an extensive view of the surrounding country. To the north-west, the spire of Salisbury cathedral, seemingly connected with the park, is seen through a vista of woods, and forms an object of superior beauty to any garden obelisk I ever beheld. The park, though in general flat, has some varieties and swells, which being judiciously planted, give it a pleasing and sylvan appearance.

The Lady Northampton, who first built the house, was Maid of Honour to Queen Elizabeth, who then occasionally resided at Clarendon Palace, in the vicinity of this estate. In an old plan of this castle, the circular room now used as a chapel, is called the *Queen's bed-chamber*; from which circumstance it is concluded, that the athletic Queen Bess sometimes slept in this apartment.

It appears from a letter, published by order of the House of Commons, that this place, as well as many others in the county, was subjected to the horrors of civil warfare during the troublesome reign of Charles the First. It was
garrisoned

garrisoned for the King, but soon obliged to surrender to the daring and successful Cromwell.

The principal entrance on the north-west opens into a hall, of a parallelogram shape, or a double cube of twenty-one feet and a half, containing six neat plaster figures in niches, and a view of the town and fortress of Folkestone in Kent, from which place his Lordship derives one of his titles.

This picture, by Marlow, displays the effect of sun-set, in what is generally denominated *warm-colouring* *.

Having entered this vestibule of the temple of the arts, I shall beg leave to make a few remarks on *critical animadversions*, which, I trust, will not be deemed irrelevant on the present occasion.

In the description of paintings, and other productions of *genius*, most people assume a

* What is warm-colouring?—Some will say, a yellow tone; others, a red; and others, the compound of both, orange.—Lambert's idea of warmth was to make his pictures appear as if seen through a yellow glass; Vanbloom gave his the red glow; and Both tipp'd his pencil with the orange hue. Each of these tints are just, according to the generally received ideas of *warm-colouring*, though neither of them are really warm effects. *Noon* is generally the hottest time of day, when there is neither yellow, red, nor orange in the atmosphere.—We should be more discriminating in the application of terms.

dogmatic authority, and *instantaneously* pronounce sentence on the respective compositions, though often in direct opposition to the arguments of the discriminating critic.

When I reflect that every author and artist is subject to the envy and unqualified censure of the reader and spectator, I cannot but feel mortified and distressed, knowing that few, *very few*, either judge with *liberality*, or determine with *candour*. Thousands censure a picture who cannot paint a better, and abuse a book, although incapable of writing one page correctly.

“Ten censure wrong, for one who writes amiss.”

POPE.

These considerations have determined me to *seek for beauties, to search for merit, to praise, rather than to blame*, and to be merciful to others, as *I hope for mercy myself*. I shall fearfully and cautiously offer any critical remarks, being conscious that the opinions of juvenility *are too often crude, precipitate, and erroneous*—wanting in that accurate discrimination, and propriety of decision, which can only result from deliberate reflection; and are consequently *seldom* possessed by any other, than the man of long experience.

The collection of pictures in this mansion I have examined with repeated pleasure, and
would

would gladly communicate that pleasure to my reader if words could execute my wishes.— Though I cannot enter into a long account of all the pictures in this collection, yet I will point out some of the most celebrated pieces, that the stranger may be enabled to judge of the merits, and to appreciate the character of this celebrated assemblage.

It is distributed in three rooms, where the pictures have been long fixed ; and as there is a probability they will remain for some-time in their present stations, I shall describe them (with occasional observations) in the same order that they are usually shewn to visitors, viz. 1st, Those in the long parlour ;—2dly, Those in the anti-room to the chapel ;—and 3dly, The collection in the picture-gallery!

In the first room are the following pictures :

A large landscape, view of Tivoli, by Gaspar Poussin.

A ditto, with hunting figures and dogs, called a return from the chace, by D. Teniers.

We seldom see a *large* landscape of this artist ; he has been long and deservedly celebrated for his cottage scenery, Dutch boors, &c.

“ The composition of this master (says Mr. Gilpin) is rarely so good as it is here. His colouring is always pleasing.”

Portrait of the painter, with a drawing in his hand, by Carlo Dolci.

Stable and travellers, by Wouvermans.

View of an harbour, with shipping, by Salvator Rosa.

Four pictures of the seasons, by Bassan.

Landscape, by Brueghel.

Dutch boors bowling at the pins, by D. Teniers.

A fine specimen of this artist's productions.

Two battle pieces, by Borgognone.

Hagar, Ishmael, and the Angel, by Luca Jordano.

Group of boys, in Chiaro Oscuro, by Vandyck.

The painter's son, by Rubens.

A martyrdom, by Filippo Lauri.

Group of girls, in Chiaro Oscuro, by Vandyck.

Portrait of the statuary, by Dobson.

Cupids harvesting, by Rubens.

A pleasing fanciful idea, executed with that richness of colouring, and brilliant effect, peculiar to this graceful master.

Landscape, a fine wooded scene, by Rysdael.

Landscape, by Brueghel.

Portrait of the painter, by O. D. Teniers.

Landscape, by Hobbima.

“ The

“ The composition, the light, and the execution of this picture, are all good *.”

“ — Confined to some sequester'd rill,

“ Meek Hobbima presents the village mill †.”

Landscape, by Gaspar Poussin.

Landscape, figures by Brueghel, by Mompert.

The second apartment, or the anti-room to the chapel, contains (amongst others) the following pictures:

An holy family, by Sebastian Ricci.

A landscape, by Wynants.

The painter's three wives, a sketch, by Rubens.

Landscape, with figures bathing, by Polemberg.

Gipsies, with travellers passing, by Linglebach.

Portrait, by Tintoret.

Tobit anointing Tobias's eyes, by Spagnoletto.

An old man's head, wrinkled by age, by Spagnoletto.

These two pieces are peculiarly bold and spirited, and are vigorously marked with those characteristic touches which evince the skill of this artist.

* Gilpin.

† The Landscape, by R. P. Knight.

A curious bird's-eye representation of Fontainebleau, by Old Patell.

In this are represented many of those incongruities and absurdities, which are generally adopted by such *hawk-eyed* painters.

Holy family, by Julio Romano.

Portrait of Oliver Cromwell, (three-quarter face in armour) said to be by Walker.

A small landscape, by Ferg.

An holy family, by Parmigiano.

A Pieta, by Rottenhamer.

In this picture there are six figures, which are well grouped, the colouring is brilliant, and the expression good.

St. John pointing out *the Lamb of God*, by Romanelli.

Portrait of Sir Anthony Denny, by Holbein.

Christ in the road to Emmaus, by Romanelli.

Nathan and David, by Rembrandt: "And Nathan said unto David, Thou art the man."

The Salutation, by Francesco Penni.

The Resurrection, a sketch, by Seb. Ricci.

Two small pieces, representing strolling players, by Callot.

Paintings by this master are very rare; his sketches and etchings are numerous, and much admired for their correctness of outline, spirited touch,

touch, and force of character. "It is surprising (observes Mr. Gilpin) with what smart touches this master enlivens his figures; his pictures have all the spirit and precision of his etchings."

Christ and the woman of Samaria, Placido Costanzi.

The Annunciation, by Albert Durer.

The wise-men's offerings, by Ditto.

A flower piece, by Velvet Brueghel.

A landscape, by Van Diest.

Ruth and Naomi, by Cigoni.

An holy family, by Carlo Marratti.

Samuel anointing David, by Vandyck.

Dutch fair, by Wouvermans.

Small sea-piece, by Vandervelde.

Holy family, (small, about 14 inches by 10) by Carlo Marratti.

In the third room, or picture-gallery, are these paintings:

The two much admired pictures, by Claude, of the rise and fall of the Roman empire*.

The sun rising on the Bay of Naples.

* Mr. Gilpin remarks, that "nothing can exceed the colouring of *both these pictures*; the hazy light of a rising sun, and the glowing radiance of a setting one, are exactly copied from nature, and therefore *nicely distinguished*."

The

The emblematic morning of the Roman empire; the temple of the Sybils is introduced; Eneas is represented landing, and the island of the Caprea appears in the horizon.

The sun setting.

The allegorical evening of the Roman empire, represented by the ruinous state of the arch of Titus, the Colliseum, the Pont-du-garde, near Nismes, and other public structures.

The first of these pictures was engraved by James Mason, the latter by that eminent graphic artist W. Woollet, and are published in Boydell's collection of prints, after Claude de Lorraine.

By these prints we may judge of the *composition*, although we lose the greatest *beauty* of the artist, his *colouring*. Claude has gained universal admiration by his clear transparent skies, ærial effects, and accurate imitations of nature; the latter is an archetype which, I am sorry to assert, few artists of the present day deign to copy. *Colouring* and *keeping*, the greatest *beauties* of Claude, are sacrificed for affected contrasts and singular combinations of light and shade.

The first painting is particularly distinguished by the hazy colour which surrounds the sun, and the bright *catching lights* that sparkle

on

on the surf of the undulating wave. The ærial effect, and the colouring of the sky, are truly admirable; to these qualities most, or all of the other parts in Claude's pictures seem subservient. To give some idea of the management of these pictures, I would say, that the first, or sun-rise, is coloured nearly as follows: The upper part of the sky, is a lightish blue, this tint is judiciously blended with the orange, as it approaches the sun, and that softened into a delicate yellow, which occupies the centre of the picture; the water is of a darkish green colour, whilst the trees in the middle distance, opposed to a light sky, partakes of green and reddish brown, or terra sienna. The sky of the other is marked with a dark blue towards the top, which is blended with an orange, and that united to a reddish tint, surrounding the "departing orb of day." It is wrong to judge of Claude's pictures from prints engraved after him; though we know he was seldom very happy in the *drawing* or *grouping* of his figures, yet he has judiciously *kept them down* in this piece, which the engraver has not sufficiently attended to.

Much has been written on the talents and productions of this celebrated artist. Numerous have been his imitators, few his equals.

Doctor Walcot, in the Supplement to Pilkington's Dictionary, has, in his usual style of ludicrous similitude, put him in competition with our *Wilson*, *that sublime and great landscape painter*. "In comparison to whom," says the Doctor, "Claude was a pretty simple country-girl, Wilson a beauty of the higher order, commanding the graces and uniting them to simplicity." *Claude* was the plain and minute *historian of landscape*, *Wilson* was the *poet*.

"With regard to *ærial landscape* (says Mr. Gilpin) *Claude* excelled all masters. We are at a loss whether to admire more the *simplicity* or the *effect* of his distances. But when we have bestowed this commendation on him, we have summed up his merit—*It all lay in colouring*. We rarely find an instance of good *composition* in any of his pictures, and still more rarely an exhibition of any grand scene or appearance of nature.—*Claude* and *Salvator* received, or might have received, their ideas from the same archetypes; they were both Italian painters; but *Claude* studied in the Campagna of Rome; *Salvator* among the mountains of Calabria."—The following lines, by R. P. Knight, Esq. in his learned and ingenious poem of "The Landscape," strikingly characterize the evening scene before mentioned of this master:

— Claude

“ — Claude extends his prospects wide,
O'er Rome's Campagna to the Tyrrhene tide,
Where towers and temples mouldering to decay,
In *pearly air* appear to die away;
And the *soft distance* melting from the eye,
Dissolves its forms into the azure sky.”

View of the Escurial, by Rubens.

This singular landscape was purchased from the private cabinet of Vandyck.

St. Sebastian suffering martyrdom by command of the Emperor Dioclesian, by Sebastian del Piombo.

In this piece, designed by Michael Angelo Buonaroti, and coloured by Sebastian, it is said the two artists united their respective excellencies in rivalry of Raphael.

Sebastian and Michael Angelo lived upon terms of the greatest familiarity and friendship; and with a daring and noble ambition, concentrated their genius and execution to excel Raphael, who had obtained that celebrity; which generally accompanies transcendant merit. Raphael had painted a fine picture of the transfiguration, which was placed in the church of St. Peter Montorio.—Michael Angelo gave a design of the resurrection of Lazarus, and advised Sebastian to finish it for the same church, to be placed in competition with Raphael's. The picture was universally admired, and considered
by

by connoisseurs to be very little inferior in design, expression, and grace, to the transfiguration. After the death of Raphael, Sebastian was allowed to be the best painter in Italy.

St. Sebastian is represented as chained to a rock, which being painted dark, relieves the body, and makes it apparently start from the canvas in agonized convulsions; in each of his thighs is fixed a goading arrow; the body is finely coloured, and every muscle tells the tale of racking pain.

A Madona reading, attended by Joseph and the Angels, by C. Maratti.

Two fine pictures, by N. Poussin:

The idolatrous adoration of the golden calf; and

The passage of the Red Sea.

Felibian in his "Lives of the Painters," particularizes these paintings as admirable for *grand composition, beauty of design, and strong expression*.

"In these, as in many of this master's works, (says Mr. Gilpin) there is a great deficiency in point of general effect; but the classical spirit in which they are painted, with the pure taste of design, and correctness in the parts, will always give value to the works of Poussin. These, I think, are executed with
a firmer

a firmer pencil and more spirited touch than most of his works."

Venus disarming Cupid, by Correggio.

Jupiter and Europa, by Romanelli.

Ægidius, (celebrated by Erasmus in his Colloquies) by H. Holbein.

Portrait of Erasmus, by Ditto.

This is the original portrait brought into England by Holbein as a specimen of his skill, which, with a recommendatory letter from Erasmus, introduced him to Sir Thomas More, Lord Chancellor to Henry the Eighth, who kindly received him into his house at Chelsea, where he was employed for three years drawing portraits of Sir Thomas, his family, and friends. Mr. Walpole says, that the King visiting the Chancellor, saw some of these pictures, and expressed his satisfaction; Sir Thomas begged him to accept which ever he liked, but he enquired for the painter, who was introduced to him. Henry immediately took him into his service, and told the Chancellor, that now he had got the artist, he did not want the pictures. An apartment in the palace was immediately allotted to Holbein, with a salary of 200 florins, besides his being paid for his pictures. Mr. Chamberlaine, keeper of the King's drawings and medals, has published a work containing engravings, by
F. Bartolozzi,

F. Bartolozzi, of all Holbein's drawings in the collection of his Majesty, with biographical traits, &c.—*Price 36 guineas.*

Head of a Magdalen; by Guido.

Joseph admonished in a dream, to fly into Egypt with the Virgin and Child, by Pietro de Cortona.

In the velvet withdrawing-room is a good picture of the Virgin and Child, and St John, by Ludovico Carracci.

Having given my readers a list of the principal pictures, I shall describe *a great and weighty curiosity, a steel chair*, in which the effect of ingenuity and perseverance will, I believe, be *everlastingly* commemorated. This chair, which may rank amongst the choicest labours of antiquity, was executed by Thomas Nukens, in the year 1575, at the city of Augsburg, the inhabitants of which place are still celebrated by travellers for their skill and ingenuity in this branch of workmanship.

The compartments, more than 130 in number, contain a multiplicity of figures in miniature neatly and wonderfully executed in open work. They represent the history of the Roman empire, from the landing of Eneas, after the destruction of Troy, to the time of the *then* Emperor Rodolphus the Second. The back compartment

partment represents the dream of Nebuchadnezzar, with the "great image" standing before him; immediately adjoining, the king appears seated on his throne, with the prophet Daniel explaining his dream. The exposition is well known to apply to the four great monarchies of the world, viz. the Babylonian, the Persian, the Grecian, and the Roman. The other compartments exhibit the most remarkable and interesting events that have been recorded in Roman history. The Emperors of Germany affect to be at the head of the Roman empire; and this chair having been executed in accordance with that opinion, was presented to Rodolphus, who carefully placed it in the city of Prague. Gustavus Adolphus having reduced and plundered that city, conveyed it to Sweden, from which place it was brought to England by Gustavus Brander, Esq. who sold it to the present Lord Radnor.

SECT. VI.

DOWNTON.

LEAVING Longford, I went to Newhall, a neat house belonging to J. T. Batt, Esq. it is situated close by the road side leading from Salisbury to Downton. The house, though not upon a grand scale, nor situated in an extensive park, possesses a degree of external beauty, and internal neatness, unknown to the baronial mansions of former times. It was built from designs of Mr. Wyatt. Not having the advantage of examining it, I cannot enter into a particular description ; I shall therefore pass on to DOWNTON, which is about two miles farther, and six from Salisbury. This town, formerly written Dunkton, and Donketon, is situated in a valley, well watered by the river Avon ; this stream not only fertilizes the meadow land, but works several mills in the town. There is a good church, the tower of which has been raised more than thirty feet at the expence of the Earl of Radnor.

In

In the chancel are some monuments, particularly to the late Lord Feversham and family. The poor of this town are principally employed in making lace. It enjoys the benefit of a free-school, which was founded by Gyles Eyre, Esq. where twelve boys are instructed in reading, writing, and arithmetic. Tradition informs us that King John had a castle in this place, situated behind the mills, now called Old Court; part of the walls were standing within the memory of some of the old inhabitants. In the front of the inn called the White Horse, are busts of this monarch and one of his queens, with the date 1225; opposite to this house is a cross, where the members are generally chosen. It is an ancient borough by prescription, and sent members to parliament from the 23d of Edward the First, to the 38th of Edward the Second; after which time no member was returned, except (once the 1st of Henry the Fifth) till the 20th of Henry the Sixth. The number of voters is about 100. Here is a well regulated workhouse for the poor. It has two fairs annually, and a weekly market. An account of the vicissitudes, fortunes, and misfortunes of public characters, is generally interesting. In this town was born DR. RALEIGH, elder brother to the famous Sir Walter, and son of Sir Carew Raleigh, a man

who experienced a distressing transition of fortune ; after being well educated, and serving as a regular commoner in the university of Oxford, he was appointed not only chaplain to Lord Pembroke, but received many other honours and preferments. He became a minor prebendary in the church of Wells, rector of Streat in the same county, chaplain to Charles the First, and at length dean of Wells. From this pinnacle of preferment he was thrown by the convulsive rebellion which then broke out ; he was stripped of all his property, forced to fly for safety, forsaking his wife and family, and leaving his comfortable home as a fearful wanderer. He was taken at Bridgewater in 1645, sent to Banwell as a prisoner, and afterwards given to the custody of a cruel shoe-maker, who, upon being refused the sight of a letter he had written to his wife, stabbed him in the groin, of which wound he died. His wife and children were deserted, and left destitute of subsistence. His murderer was tried ; but such was the chicanery and vice of the times, that he was acquitted. May a knowledge of this circumstance operate, in some degree, as a warning example to living revolutionists, and deter them from concerting, in word or deed, those horrors which certainly await anarchy and rebellion !

SECT.

SECT. VII.

CLARENDON.

IN the midst of an extensive and beautiful park, nearly two miles south-east of Salisbury, stood the ancient palace of Clarendon. By whom it was erected I am unable to determine; both STUKELY and GOUGH have attempted to inform us, but the opinions of these eminent, and sagacious antiquaries are, on this subject, equally incorrect.

Dr. Stukely ascribes it to King John, though the date of the constitutions of Clarendon is prior to his accession by five and thirty years; and Mr. Gough, while he notices the error of Stukely, and acknowledges that the first council was held by Henry the Second, in the year 1164, through some unaccountable oversight, affirms the palace to have been built by Henry the Third. How strange, that such a gross error should pass unperceived!—The latter Prince expended considerable sums in making additions

to Clarendon palace ; and here most probably the mistake of Camden's learned commentator had its origin.

Whoever was the builder, the palace became the occasional residence of several British monarchs, from Henry the Second to Edward the Third, inclusive ; and Roger de Clarendon, an illegitimate son of Edward the Black Prince, was born here. It was also the place of many remarkable transactions ; but its glories have departed. The habitation of Kings is levelled with the dust ; and all the proud revelry of a court has given way to the hooting of the owl, and the croaking of the raven. Nothing remains of its former magnificence, but ruined walls and heaps of rubbish.

The constitutions of Clarendon have long been famous in the annals of our country. They were enacted to controul the excesses of a proud and vindictive prelacy. The clergy had long claimed, and exercised, an independent power over their own body ; but church discipline had at length grown so lax and negligent, that the robberies, house-burnings, rapes, and even murders*, committed by ecclesiastics, were frequently passed over without punishment.

* *Newbergensis* informs us, that more than a hundred murders had been committed by the clergy during the preceding nine years of the King's reign.

To restrain the violence of these lawless depredators, the King (Henry the Second) assembled a council at Clarendon, where a number of articles were drawn up, calculated to curb the power of the clergy, and punish the crimes of the priesthood, in the same manner, and by the same process, as was observed in the detection and chastisement of guilt in other branches of the community.

Becket, and his suffragans, refused to subscribe to these articles. They would not acknowledge the supremacy of the temporal courts, but proposed that the offending ecclesiastic should, for the first crime, be tried by those of the same order with himself, and if adjudged guilty, be deprived of his office and benefice ; if convicted, on a repetition of the offence, he was *then* only, to be subjected to the authority of the King and the common law.

The King was highly exasperated at these propositions ; and expelled Becket from the chancellorship, and all other dignities which he then enjoyed ; but the imperious and haughty prelate, being prevailed on by the Pope's Legates, went soon afterwards to the King, and having promised to observe his laws without any reservations, or exceptions, was reinstated in his offices.

Henry, now called a second council at Clarendon, to have the articles of submission con-

firmed. In this assembly the archbishop again seemed averse to compliance, but the persuasions of the other prelates, who were intimidated at the probable consequences of his inflexibility, induced him to give a verbal concurrence. The King, however, was not to be deceived ; he required the seals of the clergy to an instrument in which the laws in dispute were comprehended.

Once more the untamed insolence of Becket was predominant. Though all others had agreed to the subscription of the articles, he alone refused to stamp them with the seal by which their validity would have been ratified. This conduct so provoked the monarch, that he determined on the archbishop's ruin ; and, if it is not attributing too much to the effect of collateral circumstances, we may ascribe the cause of the violent death of Becket to the refusal of his signature to the constitutions of Clarendon.

The following letter, of King John's, dated from this palace, is said to be still extant in the records of the Tower :

“ The King, &c. to the Mayor and Sheriffs
of London.

“ We command you, that by the oversight of the priory of the Holy Trinity, and my liegemen of the city of London, ye cause certain corn to be bought by our free fermes, and
thereof

thereof to make bread, so that four loaves be worth a penny ; and that ye cause also certain meal to be made to make porrege thereof ; and from the day of receiving these our letters, ye feed at London three hundred poor people, to the day of the Assumption of our Lady, so that every one of them have daily one loaf ; and so much pottage made of the said meal and herbs, while herbs may be found ; and when they cannot be gotten, ye make so much pottage of beans, or of peason, whereby they may be sustained, that they perish not, and it shall be allowed to you at our exchequer.

“ Witness myself, at Clarendon, the second day of May, in the fifth year of our reign.”

In the year 1317 a parliament was summoned to meet here, by Edward the Second, but the Barons being apprehensive of treachery on the part of the King's favourites, neglected to attend, so that no affairs of particular importance were at that time transacted.

During the ravages of the plague in the year 1357, when most of the principal towns were visited by that dreadful malady, Edward the Third, John, King of France, and David, King of Scotland, spent the summer at Clarendon, and frequently took the diversion of hunting in its very extensive grounds.

From

From a Latin verse quoted by Camden, the boundaries of Clarendon Park appear to have enclosed full twenty groves, each of which was a mile in compass ;—and even now there are a number of fine woods in it. A passage in Hearne's curious Discourses, asserts that Edward the Martyr had been hunting in Clarendon forest on the day that he was assassinated by the orders of his mother-in-law.

On the south-west angle of the park is Ivy-Church, which was a priory of the order of St. Augustine, founded by Henry the Second ; being of royal origin, it was much favoured by succeeding princes. At the dissolution, its revenues amounted to upwards of 120l. per ann. In the *Bibliotheca* of Sir Thomas Elyot, the following extraordinary circumstance is recorded :

“ About thirty years past, I myself beyng with my father Syr Rycharde Elyot, at a monasterye of regular chanons, called Ivy-Churche, two miles from the city of Saresbyri, behelde the bones of a dead man, founde depe in the ground where they digged stone, which, beyng joined together, was in length 14 feet 10 inches, whereof one of the teethe my father had, which was of the quantitee of a great wal-nutte. This have I written because some men will beleve nothing that is out of the compasse
of

of their owne knowlege. And yet some of them presume to have knowlege above any other, contemnyng all men but themselves, and such as they favour."—Sir Thomas Elyot died in 1514.

Clarendon-House, the seat of General Bathurst, is pleasantly situated at the distance of a mile from the ruins of the palace.

This domain gave the title of Earl to the famous EDWARD HYDE, whose devotion to the cause of monarchy was the primary means of two of his grand-daughters ascending the throne of this country. He was born at Dinton, in Wilts, in the year 1608, and was created Chancellor of England, Viscount Cornbury, and Earl of Clarendon, by Charles the Second.

This celebrated character was educated at Oxford, and becoming renowned from his extensive acquirements, was chosen into parliament for the borough of Wooton-Basset, in this county, in 1640; and, in the following year, was made member for *Saltash*, in *Cornwall*. In this parliament (afterwards the famous long parliament) he was employed to draw up the articles of impeachment against the Earl of Strafford; but when he saw the turn matters were likely to take, he left the party, and opposed the bill of attainder with warmth.

When

When the Commons passed an ordinance for raising the militia against the King, he considered it as an act of rebellion, and in consequence left them, and went with the King to York, and then to Oxford, where he received the honour of knighthood and Chancellorship of the Exchequer.

When the royal cause was ruined, he went over to Jersey, and in that retirement began his history of the rebellion; in which, it is said, he received considerable assistance from the King. In the following year, 1649, he was sent by Charles the Second, with Lord Cottington, to the court of Madrid. In 1657 he was made Chancellor of England, which post was continued to him at the Restoration, when he was created a peer of the realm. In 1661 he obtained the title of Earl of Clarendon. He conducted himself in his high station with great wisdom and moderation, yet his enemies tried, by various methods, to effectuate his ruin. The marriage of his daughter with James, Duke of York, was made a pretext for alienating the King from him; but, as he had not been privy to the match, and was besides a great enemy to it, his Majesty assured him that this accident should not lessen the esteem and favour he had for him. In 1663, the

the Earl of Bristol exhibited several charges against him in the House of Lords, but this prosecution ended greatly to the honour of the chancellor.

The favour of princes is mutable, as well as the approbation of the multitude. The Earl's ostentation excited much popular odium ; this, with other circumstances, estranged Charles's affection from him. In 1667 he was deprived of the seals, and impeached of high treason, and other crimes and misdemeanors ; professing himself conscious of his innocence, he prepared to undergo a trial ; yet, shortly afterwards, through the persuasions of his friends, retired privately to France, when an act of banishment was immediately passed against him. He died at Rouen, in Normandy, in the year 1673, and his remains being brought to England, were interred in Westminster-Abbey.

I cannot take leave of this neighbourhood without mentioning a few particulars concerning the celebrated STEPHEN DUCK, who was born near this place, and pursued the humble employment of a thresher ; the productions of his untutored genius procured him the patronage of Queen Caroline. Some small degree of education was, it is true, bestowed upon the bard, yet this could have little effect on his natural capacity ;

city; for the village tutor having exhibited the curious charge against the boy of “taking his learning too fast, even faster than he could bestow it,” he was removed, by his prudent mother, from the school to the plough, “lest he should become too fine a gentleman for the family that produced him.”

The vigour of intellect is superior to the pressure of external circumstance: like the bent bow, the elasticity of which has been cramped, not broken, the buoyant and untamed spirit of the mind, bursts the restraints of extrinsic force, and resumes its natural place and situation. Whether labouring at the plough, the reap-hook, or the flail; exposed to the bleak air on the downs, or sheltered in the barn, the bias of Duck’s genius was still apparent; the poetical works of Milton were ever in his hands.

The domestic situation of our thresher was far from being comfortable. His wife had neither taste for the flowers of Parnassus, nor the waters of Helicon; the tongue of Juno was her own, but she did not possess either the girdle of Venus, or the discreteness of Minerva; and frequently when the poet was scanning his lines, she would make the tour of the neighbourhood, and inform her auditors, that “her husband dealt with the devil, and was going mad, for
he

he did nothing all day but talk to himself, and *tell his fingers.*"

By these, and other incidents, the fame of Duck's poetical abilities spread abroad, and he was admitted to the tables of many of the surrounding gentry; several of his pieces were handed round the country in manuscript; and a copy of the *Thresher's Labour*, made its way to Windsor, where it was seen by the Honourable Mrs. Clayton, and immediately presented to her Majesty.

The verses being commended by the Queen, and approved by all the judges of poetry at court, the author was invited to Windsor, and introduced to the beneficent Caroline, who declared she would allow him thirty guineas a year, and a small house at Richmond, till he was better provided for.

Thus patronized by her Majesty, he commenced the study of languages, and being advised to take orders, was ordained a Minister, and soon afterwards presented with the living of Byfleet, in Surry, where he had the reputation of being a tolerable preacher. This state of things, however, was of but short duration; the star of his glory was in the wane.

Bred in the humble walks of society, and accustomed to privations, he had been too suddenly

denly introduced into the regions of courtly extravagance and duplicity. His mind was unprepared for the vastness of the change ; and the caresses, flatteries, and proferred services of the great, made him forget that the time would arrive when it would no longer be the fashion to admire him. The promises of the nobility had raised his expectations, perhaps to a chimerical height ; and to be fixed at an obscure village, in a contemptible curacy, was a downfall of his towering hopes too great to be borne. In a mingled fit of madness and melancholy, he threw himself into the Thames, in June 1756.

His poems, comprising the Shunamite, the Thresher's Labour, &c. were published by subscription, in his life-time ; the royal family, and most of the nobility and gentry in the kingdom, being subscribers.

The late Lord Palmerston purchased an acre of land at Rushall, the adjoining parish to Charlton, and ordered the rent to be appropriated, for ever, to the purchase of a dinner and strong beer for the Threshers of Charlton, to be given at the Red Lion Inn, in that village, in order to preserve the memory of the unfortunate bard. The land is let at a guinea per annum ; and the dinner given on the 30th of June in every succeeding summer.

The following merry lines were addressed to
Mr. Stephen Duck, the celebrated *Poet and*
Thresher :

Old Homer, though a Bard divine,
(If not by fame bely'd,)
Stroll'd about Greece, old ballads sung,
A beggar liv'd and dy'd.

Fam'd Milton too, our British Bard,
Who as divinely wrote ;
Sung like an Angel, but in vain,
And dy'd not worth a groat.

Thrice happy Duck ! a milder fate
Thy genius does attend ;
Well hast thou thresh'd thy *barn* and *brains*,
To make a Queen thy friend !



SECT. VIII.

BEMERTON—WILTON.

IN my walk towards Wilton, I passed through the villages, or hamlets of Bemerton, Quidhampton, and Folkstone, which constitute the rectory of Folkstone, or Fuddlestone St. Peter, cum Bemerton. The latter, though inconsiderable in size, becomes interesting to the man of letters from having been the residence of Walter Curle, George Herbert, and John Norris; names that have been long distinguished in the annals of literature *.

The present rector, Mr. Coxe, is well known to the public, for his general knowledge and extensive erudition displayed in the many volumes on history and topography, which he has already published. His travels in Poland, Russia, and Swisserland, have long held a distinguished

* For anecdotes of these characters, the reader is referred to Walker's *Sufferings of the Clergy*—Wood's *Athenæ Oxon.*—Zouch's *Lives*, by Warton—Granger's *Biographical History*, &c.

station on the shelves of the literati. His Memoirs of Sir Robert Walpole, contain a fund of valuable biographical and historical information ; and his History of Monmouthshire, decorated with a profusion of plates from the spirited drawings of Sir Richard Hoare, will doubtless prove interesting to the British topographer.

The library of this gentleman is very extensive, and contains a great number of curious and valuable productions.

WILTON.

Before the building of Salisbury, this place was the capital of the county ; but after the erection of the new city, the inhabitants of Wilton, with those of Old Sarum, were drawn within the vortex of its attraction. That it was a place of considerable importance and magnitude, in former days, I have no reason to doubt ; though, with Mr. Gough, I much question the fidelity of Leland's description, when he says, " Wilton, or Wiltown, had, previous to the removal of Sarum, twelve paroch churches or more." If this ever were the case, it has suffered materially in its ecclesiastical architecture, there being only one parish church remaining.

Thus does the fate of places resemble the fortunes of individuals ; the aggrandizement of

one, takes from the fair proportion of another. A case rather similar, though upon a more magnificent scale, is the *monstrous enlargement* of the *metropolis*, the overgrown head of the kingdom.

Wilton, like Salisbury, is situated in a valley upon the conflux of the rivers Nadder and Willey. The latter, as Camden observes, gives name to the town. It was anciently called Ellandun, as appears from old records, which expressly mention, that “Weolkstan, Earl of Ellandun, (i. e. Wilton) built a little monastery here.”

Of this monastery we find the following strange story, related by Goodwin, in his *Lives of the Bishops*: “About this time (1290) there was a certain knight, Sir Osborne Gifford, of Fonthill, who stole out of the nunnery of Wilton, two fair nuns, and carried them off. This coming to the ears of the Archbishop of Canterbury, John Peckham, he first excommunicated the said knight, and afterwards absolved him upon the following conditions: 1st, That he should never afterwards set his foot in any nunnery, or be in company with any nun. 2dly, That he should be publicly whipped, three Sundays following, in the parish church of Wilton, and so likewise in the market and church of
Salisbury,

Sarisbury, three other days. 3dly, That he should fast a certain number of months. 4thly, That he should not wear a shirt for three years. And, lastly, That he should not take on him the habit and title of a knight, but wear apparel of a russet colour, until he had spent three years in the Holy Land." All these severe penances he made him swear to perform, before he would grant him absolution. "If some of our gentlemen, (continues the Bishop) were occasionally thus served, they would not be so wanton as they are."

This Weolkstan, or Wulstan, was called the famous Earl or Duke of Wiltshire. In the year A. D. 773, he repaired an old church then called St. Mary's, and converted it into a college or chantry of secular priests. This was afterwards, A. D. 800*, changed into a nunnery by Elburga, sister to King Egbert; though Camden expressly says, "King Edgar, according to the chronicles, embellished it with a nunnery, over which he appointed his daughter Edith, abbess." But it appears to have been of older date, by the antient charter of Edgar, A. D. 974, in which we find this passage: "The house founded by my great grandfather King Edward, is a famous place, well known among the inhabitants, by the name of Wiltun." And, in the life of Edward

* Gough's Additions.

the Confessor, we have these words: "While St. Edward was building the abbey of St. Peter, at Westminster, Editha, his wife, began at Wilton, where she had been educated, a monastery of stone in a royal stile, instead of the wooden church; her holy zeal keeping pace with the King's." Mr. Aubrey, in his MSS. has furnished me with the following anecdote of this female: "Editha, natural daughter of King Edgar, by the Lady Walshill, was Abbess of Wilton, wherein she demeaned herself with such devotion, that her memory obtained the reputation of saintship. And yet an author tells us, that being more curious in her attire than beseemed her profession, Bishop Etheldwold sharply reprimanded her, who answered him roundly, 'that God *regarded the heart more than the garment*; and that sins might be covered as well under rags as robes."

Wilton was anciently one of the *regiæ villæ*, or royal burghs of the Saxon princes. "At this place (says Camden) Egbert, King of the West Saxons, fought a successful battle, A. D. 821, against Beorwulf, the Mercian; but with so much slaughter on both sides, that the river ran with the blood of the neighbouring people. Here likewise, in 872, Alfred fought the Danes, and was at first victorious, but soon after, by the

the uncertain fortune of war, worsted, and obliged to retreat ; but the Danes, having lost great numbers in this battle, and fearing the King would considerably recruit his army, petitioned for a truce, which Alfred readily granted, upon condition that they would depart the kingdom."—Thus, though unsuccessful in battle, did this wise monarch prove victorious in politics ; and, freed from his enemies, he commenced the building of a new nunnery on the scite of the old palace, to which he removed the nuns, and doubled their number. King Edward the Elder, was so large a benefactor, that some have considered him as the founder.

This nunnery was of the *Benedicite* order, and valued, at the dissolution, at above 600l. per ann. Here was also a house of Black Friars.

King Swayne, or Suene, having landed, (as before observed) with a host of marauding soldiers, and meeting with little opposition, overran the western and southern counties, and in 1003, pillaged and burnt this town. It again suffered very materially in the reign of Stephen. This monarch came here with intent to strengthen and fortify the nunnery, but the Earl of Gloucester, having raised a considerable force, came unexpectedly in the night, set the

town on fire, and obliged the King and his brother to retreat.

Matthew of Westminster, considered Wilton as a county of itself, distinct from Wiltshire. It is still the county town; where the courts are usually held, and members chosen. It has sent members to parliament, as a borough, ever since the 23d of Edward the First, who are returned by twenty-four voters.

By charter of Henry the Eighth, the corporation consists of a mayor, recorder, five aldermen, three capital burgesses, and eleven common council-men.

Here is a free-school, where twenty-five boys are clothed, educated, and allowed 10l. each by the charity, when put out apprentices. And, as is the case in most manufacturing towns, here are various sects in religion. The Independants and Methodists have built themselves meeting-houses.

This town is particularly celebrated for its carpet manufactories. To investigate the cause of this celebrity; to trace the history of the art since its first establishment in England; to enquire into, and explain the various processes of the manufacture; would involve me in a disquisition too elaborate for the present work,
4 even

even admitting my competency to the task.— Besides, it would be totally impossible to convey correct ideas of the complicated machinery used in this business without the aid of plates, to exemplify the descriptions. It is rather singular, that not one of our Encyclopedias contains an account of this art, although they all profess to comprise a complete body of the arts and sciences. As we have never had any thing published on the subject, I hope the following cursory particulars will be acceptable.

Though Wilton contains more than one manufactory of carpets, yet the principal house is in the firm of Buller, Maise, and Sutton. The predecessors of these gentlemen obtained a patent, about sixty years since, for the exclusive privilege of making carpets in England — A patent was primarily intended to encourage genius, to reward invention, and secure the useful plans of an individual for his own benefit; yet this, like many other wise intentions, is often frustrated by the cunning or sophistry of those persons who sacrifice principle to interest; who, like the drone, encroach upon the property of others, and obtain subsistence from their industry.

The patent specified, among other particulars, that the carpets were to be made with bobbin and anchor.

anchor. Some persons at Kidderminster, in Worcestershire having obtained an insight into the process of the manufactory, soon procured looms on the same principle, with the trifling difference of having *bobbin and ball*, instead of *bobbin and anchor*, and by this means evaded the letter of the law, and immediately established a carpet manufactory, in defiance of the patentees; this was the origin of the Kidderminster carpets.

The *first carpet* ever made in *England* was manufactured at Wilton, by, and under the direction of one Anthony Duffosy, who is lately dead. This man was brought from France by Lord Pembroke, grandfather to the present Earl, a nobleman who encouraged and promoted the manufactures of his country, by establishing this business at Wilton; and also another, that of making a cloth, which acquired a fashionable publicity, and was known by the name of *the marble cloth*.

About six or seven years ago, the manufacturers of this place made some new carpeting, which they designated by the name of Mock Brussels.

The Persian and Turkey carpets are most esteemed, though the first has been happily imitated by the ingenuity of the French, who have brought them to almost equal perfection with those

those of Asiatic manufacture. The English, though not eminently celebrated for invention, have yet brought many ingenious plans to relative perfection, by perseverance and scientific skill. This particularly applies to the manufacture of carpets, which are so far improved as to be little inferior to those of foreign countries; they are, indeed, superior in beauty of colours, and neatness, and taste in the patterns.

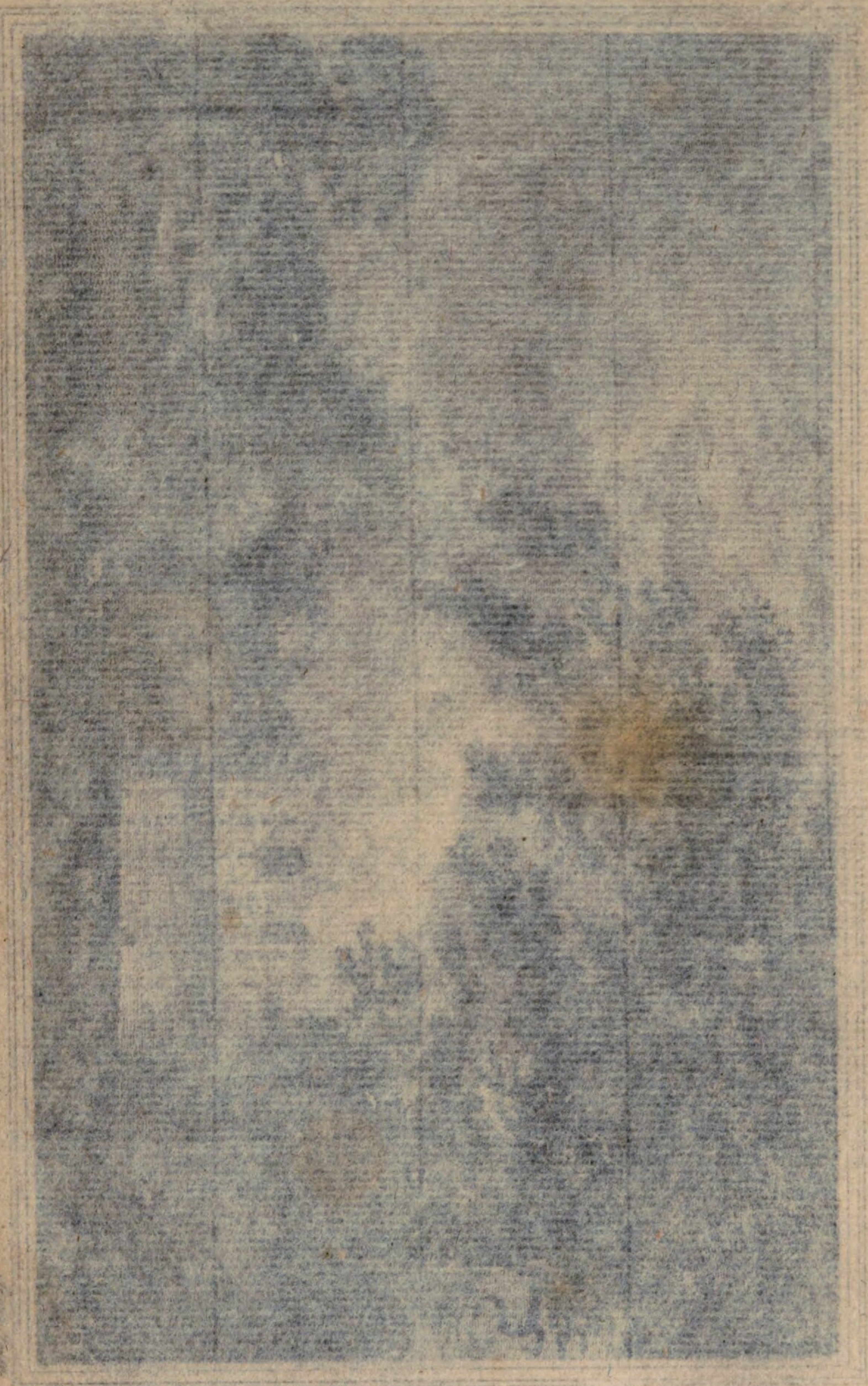
Mr. Arthur Young, in his six weeks tour, asserts, that a journeyman's wages, in the carpet manufactory, was from ten to twelve shillings per week, and that there were about sixty or eighty persons employed in the business; this was in the year 1767. If Mr. Young's account was correct, which seems very questionable, the difference between that time and the present is very great; for now, there are men working in the business who can earn from one guinea and a half, to two guineas a week; and above one thousand persons employed in the town in different branches of the trade.

SECT.

SECT. IX.

WILTON-HOUSE.

OF this celebrated seat, and its contents, I am enabled to furnish the reader with a pretty copious description, which, I flatter myself, will prove interesting to all, but more particularly so to the connoisseur and artist, from the fund of valuable information which it contains on the arts of *sculpture and painting*. In describing collections of this kind, an author is subjected to *endless difficulties*; for though he may have catalogues to examine, and also possess the opportunity of comparing the productions with their respective descriptions, yet the latter frequently abounds with imposition and error, to detect which, and justly appreciate the merits of artists, and discriminate between originals and copies, requires a penetrating eye, some practical knowledge, a cultivated taste, a correct judgment, and an enlarged mind. My aim, in this statement, is neither to mislead the reader, nor induce



WILTON HOUSE.

London: Printed by W. Wood, at the Sign of the Three Kings, in the Strand, 1784.

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Britten del.

Storer sculp.

WILTON HOUSE.

London: Published by J. Smith, 28, Old Bailey, for the Proprietors of the Beauties of Wiltshire.

induce him to imagine that I possess *all* these enviable qualifications, but to *convince* him, that my hopes of obtaining his favour are founded on the *sincerity* of my *intentions*; when I inform him, that my anxiety centers in rendering this work *deserving* of his commendation and patronage.

For many valuable and interesting observations on the rarities at Wilton, I am indebted to R. P. Knight, Esq. Mr. Thomas Phillips, and the Rev. Mr. Coxe. Sanctioned by such names, I offer this account to the public with a pleasing confidence.

Henry the Eighth would have been one of the richest monarchs in Europe, if the spirit of the times had allowed him to have kept possession of the revenues which reverted to the crown at the dissolution of the monasteries; but this was impossible. The connivance of the nobility was necessary to the completion of his designs on papal authority; yet their assistance could not have been secured without the distribution of a considerable part of the lands and valuables which he had obtained by the seizure of ecclesiastical possessions.

Sir William Herbert, afterwards created Earl of Pembroke, experienced the munificence of
this

this monarch. Wilton-Abbey, and the lands belonging to it, were bestowed upon him, whether as a reward for past services, or as a douceur for expected co-operation, I cannot say.

The taste for magnificence and pomp which Henry possessed, had been imbibed by his nobles, and the spoils of the church enabled them to imitate his expensive example. Lord Pembroke commenced his splendid palace on the ruins of the abbey, but he lived not to finish it; his son Henry completed it in the succeeding reign.

The elegant porch leading into the great hall was executed under the inspection of Hans Holbein. Walpole, speaking of the state of building at the time this porch was erected, observes, that "Grecian architecture was plastered with Gothic, and made a barbarous mixture. Regular columns, with ornaments, neither Grecian nor Gothic, and half embroidered with foliage, were crammed over frontispieces, façades, and chimnies, and lost all grace by wanting simplicity. The beginning of reformation in building seems owing to Holbein. His porch at Wilton, though purer than the works of his successors, is of this bastard sort; but the ornaments and proportions are graceful and well chosen." The embellishments at the top are emblematical. The heads

heads of Edward the Sixth, Lord and Lady Pembroke, and some of their children, are placed in niches round it.

The south, or garden front, is nearly sixty-five yards in length, and it is commonly understood to have been designed by the celebrated Inigo Jones; but the following passage, from Aubrey's MSS. renders this questionable: "The south side of this stately house (that was built by Monsieur de Caus) was burned A. D. 1647, or 1648, by airing the rooms. In 1648, Philip the First re-edified it, by the advice of Inigo Jones; but he being *very old*, could not be there in person, but left it to Mr. Webb, who married his niece."

Over the central window of the principal floor is the figure of Victory sitting on a globe; she is surrounded with characteristic symbols. The balustrade is ornamented with several statues.

The park and gardens were formerly disfigured with strait canals, alcoves, fountains, regular circles, &c. but most of these unpleasing formalities have been removed.

The river Nadder flows through the grounds, and spreads its waters into a considerable lake, the head of which is managed in a very peculiar manner. The water falls over a dam, or mound,
and

and then unites with the Willey. Just below the dam, and about two feet beneath the surface of the upper water, a foot-path, or bridge, leads from one side of the river to the other. Those who are seen crossing this bridge, from the house, appear to be half immersed in the stream. Over a narrow part of the river, fronting the south-side of the house, is thrown a magnificent bridge from a design of Palladio, with an open colonnade, of the Ionic order. This object, though particularly offensive to Mr. Gilpin, appears to be reconcilable to the characteristics of this seat, which, in my opinion, partakes more of the *Roman palace* than the *English villa*. The inside of the mansion is profusely ornamented with Egyptian, Greek, and Roman sculpture; and it seems necessary that there should be something correspondent in the gardens to lead the imagination by degrees to this museum of the arts.

“Nature’s transitions,” observes Mr. Gilpin, “are generally gradual.”—Allowing that *art* can never arrive at perfection but through a close imitation of this archetype, we may easily find apologies for the introduction of the Palladian bridge. It is in character with the rarities of the place, and gradually inspires the mind with a better relish for the richness of the repast.

From

From the south-east angle of the house, a beautiful and interesting scene presents itself. A broad and pellucid lake reflects the deep shade of a thick mass of wood, which hangs over it, and leads the eye to a vista purposely opened, to shew the lofty spire and west-front of Salisbury cathedral; the groves of Clarendon, obscured by the purple mist of distance, terminate the prospect. This scene was peculiarly grand the last time I visited Wilton. The face of nature was overspread with a "solemn gloom;" yet some fleecy clouds admitted the sun's rays to dart upon the cathedral, whose dark background was enlivened by the effulgence of the rainbow.

Opposite the garden front are a number of large cedars of Lebanon; some of them are said to be the largest in England, being nearly fifteen feet in circumference.

"But Lord Supreme o'er all this formal race,
The CEDAR claims pre-eminence of place;
Like some great Eastern king, it stands alone,
Nor lets the ignoble croud approach its throne;
Spreads out its haughty boughs, that scorn to bend,
And bids its shades o'er spacious fields extend."

THE LANDSCAPE, Book III. ver. iii.

On the summit of a hill that faces this side of the house, is a triumphal arch, with an equestrian statue of Marcus Aurelius. The prospect from

this spot will amply compensate the traveller for the fatigue of journeying up its steep ascent. We have here a view of the whole domain, the intermediate valley between this place and Salisbury, and the meandering course of the united waters of the Willey and the Nadder.

The many admirable productions of human ingenuity assembled at Wilton-House, render it peculiarly interesting to every cultivated mind. The statuary and the painter, the historian and the antiquary, are alike benefited by the contemplation of these invaluable rarities. The bosom that is endowed with sensibility, or the heart that is animated by sentiment, may here obtain the full gratification of those warm feelings, which the consideration of the illustrious actions of distant ages is so well calculated to inspire. The arts are mutually illustrative; the glowing pages of the historian are enriched by the creations of the pencil; and the sections of the physiognomist exemplified by the all—but *breathing* productions of the sculptor. This truth darts with irresistible force on the mind, from the most cursory glance of the vast assemblage of curiosities contained in the mansion of the Pembrokes.

Before I particularize any of the pieces in this collection, I trust it will not be deemed irrelevant,

vant, nor considered as too presuming, if I make a few observations on the progress of the polite arts, and also on the principles that guided the noble founder in the formation of this splendid museum of Belles Lettres, and the Graces.

Liberty is the parent of sentiment, and the nurse of genius. The productions of man can only approach perfection, when the faculties of the mind are left free and unshackled. In vain may the hand of power enforce the observance of the dogmas of prejudice ; the Promethean spark can never be elicited but when the daring spirit, soaring to the mid-heaven, revels on the eagle wing of unrestrained opinion.

The early ages of all nations, have been unfavourable to the cultivation of the arts. When man first congregates, the *necessaries* of existence only, employ his whole attention. Convenience and luxuries are the produce of an after period ; when exertion and industry have lulled his wants to repose, and his desires pant for the rich nectar of untasted enjoyment.

Sculpture and painting made but slow progress in England ; this arose from a concurrence of many causes. At the time of the Roman invasion, the Britons, (in respect to the arts) were immersed in the depths of the most

deplorable ignorance. That event, in some measure, raised them from the lethargic pool, and placed them in the ranks of civilization. But the blessing was of short continuance.—The coming of the Saxons plunged them, if possible, into a state of vassalage more abject than before, making both life and fortune dependant on the volition of some haughty baron. The poorer classes were wholly excluded from the cultivation of science, and the attainments of the higher orders were to count beads and read the breviary.

The situation of the island, deprived by surrounding seas from a free intercourse with the continent, was another impediment to an acquaintance with the arts ; Britain seemed excluded from the improvements to which other nations were fast advancing.

When the Norman conquest opened a continental communication, the arts that flourished in France were introduced into England. Painting, sculpture, and architecture, were chiefly practised. The brilliantly illuminated manuscripts, the images of saints and kings, and the beautiful cathedrals, which have descended to our days, are so many elegant monuments of the taste and ingenuity of that age.

When

When the arts, at the era of the Reformation, began to revive in Italy, through the fostering patronage of Julius the Second, and Leo the Tenth, every corner of Rome was ransacked in search of antiques ; even the bowels of the earth were opened, from the hopes of finding some remnant of genius, or memorial of skill. The foundations of ruined palaces and decayed cities, were alike broken up ; and multitudes of fine statues, busts, relievos, and other curiosities, were discovered.

It was not, however, till the reign of Charles the First, that any collection of note was formed in this kingdom. His unfortunate catastrophe, in all probability, prevented the formation of many galleries.

The Earls of Pembroke had long been promoters of the fine arts, and had evinced a superiority of taste, in employing Holbein and Jones to embellish and improve their noble seat at Wilton ; yet it was reserved for Earl Thomas to raise its splendour to almost unparalleled magnificence.

The natural taste of this nobleman was improved by extensive learning. His fondness for the study of the antique was cherished by the conversation of the most eminent Italian antiquaries. Possessing every qualification of a con-

noisseur, he determined to form his collection on a plan that should at once display the justness of his choice, and the correctness of his judgment.

The proneness of the heathens to the worship of images, by which some imaginary attribute of deity was represented under a human appearance, gave origin to sculpture, and ultimately to its improvement and perfection. As civilization advanced, more correct ideas were entertained of the divine nature ; and the only means of expressing them suitably, was to embody them in the forms most esteemed among men. The most beautiful persons were selected as models ; and those parts of each which best accorded with the artist's conception of proportion and symmetry, were combined into one graceful image. The Apollo Belvidere, and the Venus de Medicis *, were formed on this principle.

But the attributes of some divinities were numerous ; and their symbols, in consequence, partook of the same diversity ; hence, more than a single figure was sometimes necessary ; and the ancients judiciously multiplied the statues of those to whom different attributes were ascribed.

* These two celebrated statues, the chef-d'œuvres of Sculpture, are now at Paris.

Beauty, or the just conformation of features, with the complexion suited to the climate, was a perfection not to be expected in the early productions of the Grecian artists. Correctness of expression, or the adaptation of character to the peculiar bias of the mind, was a branch of art that advanced but slowly; it was also, in some measure, confined to a particular era.

The patronage of Leo the Tenth, as already observed, gave currency to the arts in most of the nations of Europe. Antiques began to be valued and purchased with such avidity, that those *really* eminent became exceedingly scarce. Whatever ardour Lord Pembroke might have displayed in his researches, he never could have formed even a tolerable collection, but for the sale of the valuable galleries of Lord Arundel, Giustiniani, and Valetta of Naples.

The latter collections furnished most of the busts; while that of Lord Arundel supplied the major part of the statues; some of which were in as fine preservation as when they came from the sculptor's hand, they had been found in vaults, or subterranean apartments, where there was no opportunity for the contact of disfiguring, or corroding substances.

An observation of Lord Pembroke's, on the effects of climate, well deserves the attention of

connoisseurs. "Valuable marbles," said the Earl, "ought never to be exposed to the atmosphere of this island. The external air is so replete with humidity and saline particles, that it quickly pervades the pores of the marble, and destroys both the polish and the substance." This remark was fully exemplified at the Arundelian sale, when the statues which had been placed in the gardens were found to be corroded and honey-combed by the effects of the weather.

Some antiques were purchased by his Lordship, from the cabinet of Mazarine, after its incorporation with that of Richelieu.

Though the above were the chief sources of the collection, yet many valuable curiosities were procured by the Earl from different parts of the continent.

When the house was prepared for the reception of this assemblage, proper termini were made for supporting the busts; the statues and weighty articles were placed upon the floor. Had the collection been arranged with due harmony and distance, a spacious temple must have been erected for the purpose. Lord Pembroke made as perfect a disposition as the extent of his mansion permitted.

Antecedent to the description of this gallery of rarities, I shall beg leave to make a quotation
from

from Mr. Gilpin, whose observations on this subject have afforded me much pleasure; and, as they are so immediately appropriate, I shall transcribe the passage verbatim :

“ At the first view of such a collection, it becomes matter of wonder how Italy could become so inexhaustible a fund of ancient statues; besides their peopling all the palaces of that country, there is not a cabinet in Europe which is not more or less inhabited by them. All come from Italy. Italy has been supplying the curious with antiques for many centuries; and they who have money may buy antiques in Italy still.

“ The wonder will, in some degree, subside, when we consider the rage for sculpture which possessed the ancient Romans. Statues were the chief ornaments of old Rome, and had for ages been collected there by all ranks of people.

“ The conquest of Greece brought them first into repute. As they became more admired, prætors and pro-consuls made them every where the objects of rapine. Not only Greece, but the Ægean isles, Asia, and Egypt, were pillaged for statues, bas-reliefs, busts, pillars; every thing that could be severed from the buildings to which they belonged, were swept away to Rome. Temples, baths, porticos, and other public

public places, were first adorned. The conquered provinces could not supply the demand: artists were called from Greece; Parian marble was imported; and statues were erected to the gods and heroes of Rome, as had been erected before to those of Greece.

“The rage for these beautiful ornaments next seized *private persons*. Every one who had a consular or prætorian ancestor, wished to see him erected in brass or marble; till at length it became as common in Rome to have a likeness taken by a statuary, as it is to have one taken in London by a portrait-painter. Artists, no doubt, there were of all kinds; and prices adapted to every rank. The mechanic, therefore, as well as the senator, might see his house adorned with himself, his wife, and his family, all sculptured to the life in stone. Many of these ignoble statues might, in length of time, deposit their plebeian forms, and visit foreign countries, as Scipios, Cæsars, and Octavias. It is not every connoisseur who can detect them by their garb.

“From what has been observed, we may easily judge what an inexhaustible fund of antiques Rome and its colonies (for the rage spread over all the neighbouring parts of Italy) might produce. Quantities, no doubt, of these works are still laid up in those magazines of ruin and rubbish,

bish, which Goths and other barbarous invaders have heaped upon them.”

I will detain the reader no longer with preliminary observations, but proceed to describe *some* of the curiosities which decorate this mansion.

The first object that arrests attention, after passing the lodge, is a GRANITE COLUMN, surmounted by a statue of Venus. The Oriental *Astarte*, and the Venus *Cælestis* of the Greeks, are supposed to have been the same deity. The Italian antiquaries have asserted that Cæsar brought this column, and the statue of the Eastern Astarte from Egypt, and erected them before the temple of Venus Genetrix at Rome. Five letters on the upper fillet were said to place this circumstance beyond a doubt; it was affirmed that the letters were Egyptian, and if read from right to left, according to the eastern method, and the proper vowels supplied, they would make the word Astarte.

In the Biographia Britannica (article Evelyn) is a critical examination of the truth of these assertions. A few extracts may be amusing: “The Egyptian granite is of two kinds; a strong or a pale red, and a pure or a less intense black. The Italian has small blackish spots on a whitish ground; of this sort is the present column.

“ If

“ If the fillets above and below on this column, and the proportion of its lessening in the diameter, are compared with the chapter of Pliny, cited in the margin *, it will appear to have been one of the pillars of a small Roman temple.

“ The letters on the fillet are evidently a forgery; for they have been compared with Barnard's table of oriental and occidental alphabets, lately improved by Dr. Morton, and with the Greek alphabets exhibited by Dr. Sharpe; and it can, with truth, be affirmed, that the word Astarte cannot be made out from them in the most distant manner.

“ If these considerations were not sufficient to overthrow the common opinion about this column and statue, it might be shown, from Selden, that Astarte was purely a Syrian deity, and was never admitted into the Egyptian mythology.”

The shaft is of one piece, thirteen feet and a half high, twenty-two inches in diameter, diminishing two inches at the top. It is mounted on a base of white marble, with a Corinthian capital; the whole is thirty-two feet high. The figure of Venus is of lead, and was made from a cast of proportionable dimensions to the re-

* Historiæ, lib. xxxvi. cap. 23.

maining parts of the antique. It stands *aloof* from critical examination.

I have dwelt longer on this pillar than I intended, as Mr. Gilpin has repeated the old story, without attending to the contradictory evidence; and a late elegant writer* on the polite arts, has placed implicit confidence in his assertions, and given currency to his decisions.

STATUES.

In the niches on each side of the entrance are EGYPTIAN STATUES, said to be of black marble, but are only veneered with a kind of slate. They appear to be much damaged by the weather.

Passing under an arched gateway, (which is part of the ancient structure) we come into a quadrangular court, in the centre of which is a pedestal, having on the top a horse, rampant, as large as life, and surrounded with four statues placed in niches; three of Venus, in different attitudes, the other of Diana.—“The Venus,” says Mr. Dallaway, (speaking of the figure taking a thorn out of her foot,) “is of superior sculpture. The attitude is more easy than that of the same subject at Florence; and

* Anecdotes of the Arts in England, &c. by the Rev. James Dallaway.

the expression of pain much more natural. It is scarcely less admirable than many of genuine Greek sculpture." This is very high commendation from one who evinces an extensive knowledge of the subject. I should fearfully contradict such assertions ; yet I am assured by a skilful artist, and convinced by ocular demonstration, that it possesses *no merit* either in expression, contour, or execution. It is placed in the *open court* ; a proof of its inferiority in the estimation of the collector.

It would be useless for me to enumerate all the works of art the observer meets with in this splendid collection. I shall confine myself, therefore, to point out the more excellent and interesting, among which, and first imposing its form on the eye, will be found a colossal statue of APOLLO, in a resting position ; the workmanship, which, in those parts that are antique, is of a superior class.

A small statue of the Roman ESCULAPIUS, who is represented with a flowing beard, and a large head of hair ; the countenance mild and pleasing ; one arm is bare, and supports a staff entwined with a serpent *. The reason of the serpent being made the symbol of this deity, arose from the circumstance of the animal cast-

* Vide Barry's Letter to the Dilettanti Society.

ing its skin, and thereby seeming to renew its youth.

Upon the lid of a sarcophagus, is placed an AMAZONIAN QUEEN, bending on one knee, and apparently defending herself in battle. An exceeding good statue, though inelegant; the drapery and the figure is well wrought, and the expression of the head is very good; the right breast is chipped off. This may be classed with the best pieces in the collection.

A copy of the MEDICEAN VENUS, by Wilton.

Of all the beautiful statues which survived the ruin of art, the Venus de Medicis * is one of the most admirable. The elegance of the design, beauty, and execution, cannot be praised too highly; the position of the goddess needs not to be described; it is portrayed in the very horn-book of sculpture.

From Lampridius's History of Alexander Severus, it appears that the original statue of Venus was adorned by this Emperor, with the most precious pearls. Jewels of immense value were appendant from her ears. Yet Wilton, in his copy, has forgotten to make the holes; he has also omitted the two Cupids on the Dolphin,

* The exact height of this statue is 4 feet, 11 inches, and 5 lines.

DALLAWAY.

which

which is but indifferently managed. His attention seems to have been concentrated on the figure. It is a good copy, but the artist having injudiciously polished his marble, it appears very harsh and unpleasant when compared with the surrounding statues, some of which are composed of clear Parian marble.

The BELVIDERE APOLLO, is also a copy by the same artist. This is a good imitation, but, like the preceding, is injudiciously polished, and is reduced to the size of the Venus. The original statue is finely described by the Abbé Winkelman. "It presents to us," he observes, "the most sublime idea that art is capable of conveying. One may say, that the artist has made an intellectual statue; for he does not seem to have taken his ideas from any thing corporeal. It as much surpasses the other statues of this deity, as the Apollo of Homer does that of other poets. He is larger than the life, and his attitude speaks celestial grandeur. The elegant shape and turn of his limbs, seem to have been formed under a climate blessed with Elysian plains. His youth is the flower of eternal spring; a flower, as incapable of acquiring, as it is of losing any thing; perfect, tender, and sweet. Here, we see nothing common

mon to humanity ; no nerves, no veins ; a divine air diffuses itself over the surface of the figure."

A group—SILENUS and BACCHUS.—These figures are crowned with grapes ; "they much resemble," says Mr. Gilpin, "a Silenus with Bacchus in the Villa Borghese." This figure, with a Flora, its companion, was presented, with six pictures hereafter mentioned, to the first Earl Philip, by the Duke of Florence, who passed some days at Wilton-House.

A COLOSSAL HERCULES, seven feet, ten inches high. One arm is thrown upwards, sustaining his club, which is supported on his shoulder ; the other is holding the golden apples. The lions skin is tied in a knot, round his neck, the paws hanging over his bosom. This is mostly of modern workmanship, and composed of parts that do not accord with each other.

MARCUS ANTONINUS, the orator ; the height three feet, six inches. The attitude of this figure is admirable. The right arm is extended and bare, as was customary with the Roman pleaders. The drapery is well disposed and executed ; and all the liveliness attributed to the orator is discoverable in the countenance.

A small statue of APOLLO, two feet high, with the characteristic symbols. The lyre, or cithara, is placed on a tripod, round which a serpent

appears twisted. The head of the God is adorned with a laurel crown ; his quiver is thrown across his shoulder. These attributes mark his presidency over poetry, music, divination, and the chace. The traits of this statue are said to be most beautiful, and the sculpture equal to the very best ages.

CUPID, breaking his bow after his marriage with Psyche. The God of Love is here represented as a full grown youth with wings. The proportions are pleasing, and the attitude easy and natural.

This statue is by Cleomenes ; a FAUNUS of the same size and of the same hand, is equal to this in workmanship ; they came from Cardinal Mazarine's collection, together with the Euterpe and Amazon.

On an ancient triangular altar, dedicated to BACCHUS, is a small *statue* of that god, two feet eight inches and a half high. He is represented with grapes and a snake ; the latter is generally supposed to be the distinguishing symbol of the Egyptian Bacchus. The deity of wine is here portrayed with the aspect of a God ; and not flushed and heated as if revelling amid a crew of Bacchanalians. This is judicious ; the benefactor of mankind ought never to have been drawn with the air of a drunkard.

An

An *ancient statue*, said to be a VENUS SLEEPING. The hair is tied up, and the linen is thrown over the hips. This piece is as curious as any in the collection, and originally was very good ; it is now greatly injured by the decay of its substance.

A NAIAD SLEEPING, three feet long. This statue is of Greek workmanship, and is supposed to represent the river Nile, the emblems not having a relation to any other country. The upper part of this figure is beautiful. She is laid on the bank in an easy and graceful attitude. A bird nearly the size of a dove is portrayed, holding a lizard by the tail ; the companion of which seems going off ; near it is a kind of shell-fish. Another kind has a serpent in its mouth. This is probably the Ibis of the ancient Egyptians.

BUSTS.

CLAUDIUS, who was created Emperor on the death of Caligula, being then considerably advanced in years ; he was both pusillanimous and cruel. In the fourteenth year of his reign he was poisoned.

NERO, the last of the Julian family. This bust does not resemble the profile on the coins

of this Emperor; yet the countenance strongly characterizes the cruelty of his soul.

ASPASIA. This lady was famous for her beauty and learning, no less than for her amours. The greatest philosophers of Greece, among whom was Socrates, thought it no dishonour to attend her lectures on rhetoric. She was born at Miletus, a place celebrated for its luxuries. Her influence over Pericles was so great, that he made war against the Samians to favour the pretensions of her countrymen.

MAGO, the famous Carthaginian. The head appears to be of modern workmanship. This great man's writings on agriculture, according to Arthur Young, were the only remnants which Rome permitted to exist to record the fame of her proud rival. Scipio would not burn Carthage, till he had secured the works of this eminent genius.

APOLLONIUS TYANÆUS, a Pythagorean philosopher of the first century; the famous worker of fabled miracles. At Valetta's sale, this bust was purchased at about 270*l*. It is well wrought, and has the appearance of great antiquity.

OCTAVIA, Nero's first wife. She was the daughter of Claudius and Messalina. This is a very curious bust. The head-dress is very fine; the hair is bound round with ears and
leaves

leaves of corn. The virtue of this lady was no security against the barbarity of her husband, who murdered her that he might divide his throne with the lascivious Poppeæ.

POPPEÆ, Nero's second wife. The dress and platting of the hair on this bust are very singular. The right hand sustains part of the garment. This lady's beauty was more remarkable than her chastity; and her luxury still more uncommon. We are informed by Pliny, that she bathed in the milk of asses, in order to preserve her skin soft and delicate. She had no less than five hundred of those animals. One night as she was reproving Nero for his excesses, he gave her a kick on the abdomen, which occasioned her death.

SEMIRAMIS, Queen of the Assyrians. This princess, while at her toilet, was informed that Babylon had rebelled, and instantly rushing forth with dishevelled hair, she attacked and reduced the city to obedience. This event was commemorated by a statue erected in Babylon. At the bottom of the bust are two Cupids.

MESSALINA, the fifth wife of Claudius. The debaucheries of this detestable character are well known. The marble represents a fine striped silk. The countenance is truly expressive of the most unblushing confidence.

METELLUS, the Roman Consul. This bust is ornamented with a chain and breast-plate. On the latter is an elephant, surrounded with a laurel wreath. This device originated in the conquest of Jugurtha, King of Numidia, who was obliged by Metellus to deliver up all his elephants to the Romans. The chain is of elegant workmanship.

PYRRHUS, King of Epirus. This is a very noble character. The air is penetrating and manly, and the countenance strongly marked. On his helmet is the figure of a dragon. From some casques, found at Herculaneum, and preserved at Portici, which very much resembles the one on this bust, it seems to be the portrait of some Roman general, rather than of Pyrrhus. This is extremely fine.

MARCUS BRUTUS. Brutus was a professed stoic, and the independence of his mind seems visible in his countenance.

JULIUS CÆSAR. This bust is of oriental alabaster. Valetti, from whose collection it was purchased, esteemed it greatly. A celebrated critic, has observed, that it has not the most distant resemblance to the figure on Cæsar's coins.

ARTEMIS, or DIANA, so *marked*, yet the name is very inappropriate. The left breast is uncovered,

uncovered, and the whole expression of the head is more characteristic of a Bacchante, than of the goddess of chastity.

The Poet LUCAN. Lucan was the nephew of Seneca, to whom he was probably indebted for many of his philosophical sentiments on liberty and death. The Pegasus at the bottom of the bust seems expressive of the eccentricity of his genius. The face is too ancient for the person represented, who died young.

CASSANDRA, the daughter of Priam. This princess was endowed by Apollo with the gift of prophecy; but on refusing to fulfil the stipulated conditions, he caused all her predictions to be disregarded. The aspect of this bust is mild and pleasing. The head-dress is encircled with several bandages.

PRUSIAS, King of Bythinia. The illustrious Hannibal fled to this monarch for protection, but was basely betrayed by him. The countenance is indicative of deep treachery. The expression of the eyes is strongly demonstrative of hypocritical subtilty. The bosom is naked, the hair managed with just delicacy. The whole sculpture is very excellent.

ALCIBIADES, so denominated, but inaccurately. The beauty of Alcibiades has been extolled by Lucian, Plutarch, and other ancient

writers ; and the records of his success in the female world, warrants a belief in the assertion. Yet the features of this bust are harsh and repulsive. If it is a true representation of the hero, whose name it bears, the Athenian ladies were certainly indelicate enough “ *to feed on garbage.*” The workmanship is good.

SAPPHO, called the tenth muse from the sweetness of her verse. Longinus and Dionysius of Halicarnassus have preserved some fragments of her composition, which possess much elegance. This bust is of very fine marble.

MARCUS MODIUS. From an inscription on the pedestal, it appears that he was an Asiatic physician. Montfaucon conjectures that he lived about the age of Augustus. There is a most *extraordinary effect* in the working of this bust ; the preservation of which is so excellent and perfect, that it does not appear to have been made many years. It is very highly finished ; but its finishing may be compared to that of the pictures of Rubens, which does not detract from the general effect. The surface so nearly resembles the texture of the human skin, that we scarcely refrain from believing its being *cast* ; the chisel being hardly competent to *its production.*

AVENTINUS,

AVENTINUS, the son of Hercules, though here marked last, is perhaps first in merit. Its taste and execution are admirable.

Almost all the busts are placed on termini, veneered with variegated coloured marbles.

There are one hundred and seventy-five busts in the collection, most of which are good sculpture. These, with the historical statues, (if we admit their authenticity) must prove particularly interesting to the historian and physiognomist; affording to the first a personal acquaintance with many distinguished characters, whose names have been long familiar to his memory, and presenting to the latter a series of invaluable examples for the advancement and illustration of his art. When contemplating these productions of human ingenuity, the association of ideas excited in the cultivated mind is peculiarly interesting, as leading it to trace the progress of genius—to revert to the history and transactions of ancient times—and to investigate the lives and exploits of wise emperors, and illustrious heroes. An anonymous author* furnishes the following very judicious observations on this subject, when speaking of the collection at Wilton: “The dignified composure, and intellectual power, exhibited in the features of *Theo-*

* Monthly Magazine, February, 1800.

phrastus, correspond, indeed, with the character and writings of that philosopher; and the calm benignity and engaging softness of *Didia Clara* (daughter of Didius Julianus) make one struggle to believe it a genuine portrait, notwithstanding its more than mortal beauty. The sordid meanness, and insensate cruelty that debase the features of *Lepidus*, the triumvir; the stupid indolence and barbarity of the Emperor *Claudius*; and the bloated, intemperate, licentious, effeminate, mischief-meditating countenance of *Nero*, with his pursed-up, pouting, distorted mouth, and assassin arm wrapped up in a cloak, brand these portraits respectively with the indubitable marks of authenticity. Many others are also the very beings a physiognomist would expect them. Even *Seneca*, notwithstanding his open mouth, and the mixture of voluptuousness and intellectual power, blended in the lines and solid parts of his face, will pass muster very well. Such, I make no doubt, were the genuine lineaments of the philosopher, whose ‘learning and brilliant genius the flagitious, but penetrating Agrippina, considered as fit instruments to make the road to empire smooth and level to her son;’ whose *gratitude* she foresaw would fix him in *her interest*, a faithful counsellor, and a friend by sentiment; while a sense
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of former injuries would make him the *secret enemy of Claudius**. In short, the philosophy of Seneca was not like that of Socrates. It was not of the *heart*, but of the *head*; and though it taught him to die with the magnanimity, it could not influence him to live with the purity, of a philosopher. But can the man whose mind has been nurtured with the love of Roman liberty, believe that *Marcus Brutus* was a gloomy, sordid, and malignant ruffian? Yet such are the characteristics of the busts of that famous Roman in the vestibule. Scarcely ever did I behold so hideous a contraction of feature. It is assassination personified. There is indeed another bust of this same Brutus, resembling the above in many respects, but not trenched with the same villainous expressions. Yet even in this, there is little benignity; and we seek in vain for that amiable and philosophical tenderness so finely delineated by Shakespeare†, and so generally ascribed to him by historians."

RELIEVOS.

CURTIUS leaping into the fiery gulph. Livy relates that the earth opened in the centre of the forum, whence a dreadful flame issued. The oracle

* See Tacit. Ann. B. XII. S. 8.

† Shakespeare's Julius Cæsar, particularly in Act II. Sc. 1. and Act IV. Sc. 3.

being

being consulted returned for answer, "that the gulph would not be extinguished till some illustrious Roman had thrown himself into it."

Curtius, with a generous courage, devoted himself for his country, and mounting his horse, in complete armour, leaped into the yawning chasm, and removed the plague. This is a piece of very fine sculpture; and when we recollect that the expression and effect were wholly dependant on the imagination of the artist, it must be acknowledged as deserving of considerable praise. In one particular, the story is departed from, the hero's body being naked from the shoulders. This is a circular relievo of remarkably white marble, one foot three inches in diameter.

SATURN with his scythe. The execution of this ancient piece is extremely beautiful. The decrepitude of old age is admirably expressed. The limbs are unnerved, the muscles are relaxed, and every part is illustrative of weakness and debility. The scythe was considered by the Romans as the symbol of husbandry, or an allusion to the improved mode of cultivating the earth, which Saturn is fabled to have introduced. The shape oval, ten inches by seven.

BOYS EATING GRAPES. These boys are in various attitudes; the relief is high and beautiful. Oval, eighteen inches by fourteen.

A FAUNESS

A FAUNESS and CHILD. This relief is of red Egyptian jasper, on a ground of oriental transparent alabaster, and in a frame of ancient marble. The jasper is broken. These Fauni were woodland divinities, and are known, according to Count Caylus, by the appendage of a tail, which this figure possesses. A pleasing serenity is diffused over the countenance of the Fauness, who supports the child upon her foot.

SATURN crowning the arts and sciences. Three children are introduced as Genii, with the symbols of astronomy, sculpture, painting, and music; in the French style. An oval, twenty-two inches by nineteen.

CUPID at the breast of Venus. The goddess is sitting under a large canopy. Mars is near her, in a very rich dress. Beneath are two doves, and a dog, worrying a cat.

HERCULES in the garden of the Hesperides. This is of Mosaic work and composed of marbles of various colours. The hero is seated on the stock of a tree which bore the golden fruit.—The dragon, or serpent, is twisted round it. Ægle, one of the daughters of Hesperus, is standing opposite to Hercules; in one hand she bears a branch, on which are three apples; her countenance is expressive of beauty and modesty; yet some traces of admiration at the courage of Hercules, are visibly seen. The symbols

symbols of Hercules are around him. This piece of Mosaic is singularly beautiful. It is uncertain whether any other of the same kind is existing. Thirteen inches by sixteen.

THE STORY OF CLELIA. This relievo contains thirteen women and four horses, in different actions. The river Tyber is represented with Romulus and Remus playing on the banks. This relievo is of Parian marble, three feet by one foot five inches, and executed in a most excellent and beautiful style.

A relievo from the temple of BACCHUS, fifteen inches square ; apparently a fragment, the edges being rough and uneven. The *Thyrsus*, or sceptre of Bacchus, is adorned with bunches of grapes. A vine shoots up from the bottom, and is of the finest sculpture.

A BOY on a sea-horse, blowing a concha, or shell trumpet. An octagon of seventeen inches diameter ; very good, but very whimsical.

VICTORIA, of very fine workmanship. In her hand is a wreathed crown, which she holds over two captives, who are bound at her feet. There are many accompanying symbols, such as arms, ensigns, &c. One foot eleven, by thirteen inches and a half.

NIOBE AND HER CHILDREN. Niobe excited the displeasure of Diana and Apollo, by boasting that her children were superior both in
number

number and beauty to those of Latona. The vengeance of the deities was wreaked on the children. The sons and daughters of Niobe were overpowered by the heat of the sun, (Apollo) and the fatigue of hunting, of which Diana is the goddess; their relatives and parents leave the shade to assist them. The piece is composed of twenty figures. The relief is bold and spirited. The heads and necks of the horses upon which the five elder sons are mounted are wholly separated from the marble. This sculpture is supposed, by Pierro Ligorio, to be the same that was found in the gardens of Sallust, at Rome. Thirteen inches by six and a half.

SILENUS drunk. Chromis and Mnasyllus are binding his feet and wrists with vine tendrils; the Naiad Ægle, is staining his face with the juice of the mulberry; there are sixteen figures in this piece, besides the ass.

A VOTIVE RELIEVO, bearing an inscription written in the ancient Greek manner, called *Boustrophedon*, from its resemblance to the manner in which oxen turn with the plough. This mode, as Pausanias informs us, of writing from right to left, and continuing the line from left to right, was used by Periander in Solon's time. The inscription imports that
Mantheus

Mantheus gives thanks to Jupiter for his son's being victor in the exercises of leaping, running, throwing, darting, and wrestling. The usual expression of thanks among the ancients, was the dedication of a tripod; which is here represented of a peculiar form. Jupiter is portrayed sitting on a low throne, with a diadem interwoven with the olive. The eagle is resting on the palm of his hand. The other figure represents a young man, naked, standing before the pagan deity. He is washing his hands (as preparatory to the making of his offering) in a bowl upon a tripod of the common sort.

It appears, from an old edition of the "*Ædes Pembrochianæ*," that an engraving of this relief, published by Mr. Lyons of Salisbury, was sent by Montfaucon to *Mapheus*, at Verona. That acute antiquary soon discovered that the inscription and letters were modern; the letters being too new and too regular to be of equal date with the sculpture; the *alpha* and *delta* correspond with no alphabet, and the stops at the end of words, are not to be found in real antique inscriptions. The phraseology differs from the Latin and Greek; and *Mantheus* is a name unknown to antiquity. The inscription must therefore be regarded as spurious; though
the

the piece itself is of high antiquity. The figures are of low relievo, of Parian marble, two feet three, by one foot five inches.

DIANA, with her stag and two dogs asleep. This is of Parian marble, of good workmanship; the shape is octagonal, two feet one inch, by eighteen inches.

The front of MELEAGER'S TOMB, of fine Greek marble, seven feet four inches long, by two feet three inches wide. There are thirteen figures in this piece, besides a dog, and a boar's head. The whole story of Meleager is here represented from the killing of the boar to the burning of the fatal billet. The figures are two feet high; the workmanship of this tomb is in a grand style; and though the drawing is in some parts inaccurate, yet the whole deserves very high encomium.

A TOMB OF WHITE MARBLE, ornamented with relievos. This, as appears from a Greek inscription, was made by Antonia Valeria; for her husband Aurelius Epaphroditus. It was found by some travellers, near Athens. The length is six feet, four inches; the height, two feet; the breadth the same. The inner superficies is plain, with a rising of about an inch in the place where the head of the deceased should rest.

The story represented by the figures on this monument, is this :—Ceres, indignant at the rape of her daughter, by Pluto, resolved to leave the heavens, and lead a wandering life among the inhabitants of the earth. For this purpose she assumed a human shape, and came down to *Eleusis*, where she seated herself on a stone, in a disconsolate attitude. Being observed by Celeus, the King of the Eleusinians, he persuaded her to reside at his house. *Trip- tolemus*, the infant son of Celeus, was then on the verge of the grave, through illness and the want of necessary repose ; the gratitude of Ceres induced her to restore him to health ; which she did by kissing him ; not satisfied with this, she took charge of his education, intending to make him immortal ; nourished him day by day with her own divine milk, and by night placed him under hot embers, that every thing in his body of a terrestrial nature might be consumed. The boy improved so rapidly, that his parents became curious to know the manner in which he was treated ; and *Metanira*, his mother, crying out at the moment that Ceres was putting him into the fire, interrupted the goddess in her designs, who immediately declared her name, and afterwards presented Trip- tolemus

tolemus with a chariot, drawn by two dragons ; commanding him to travel through the world, to teach mankind agriculture and the use of corn, which she gave him for that purpose. The Eleusinians instituted a feast to record the gift, and the goddess herself regulated the ceremonies, and appointed the principal persons of the town to preside over them. Ceres is frequently depicted with a serpent, but here she holds a crooked staff ; the persons surrounding her are the family of Celeus. Mr. Kennedy, in the quarto description of the Curiosities of Wilton-House, has given a very long and minute, yet erroneous and absurd, account of this relievo, which he copied from Montfaucon. The figures are described very differently from what they really are ; and, in one instance, the figure of a woman is mistaken for that of a man, and called Diocles, *one of the four persons whom Ceres appointed to preside at her feast.* The goddess is described as *an old woman* ; and one of the arms of Eumolpus, instead of being placed on the *woman's shoulder*, is *clasped round her waist.* It is ever to be regretted that those who (like this gentleman) have had such opportunities for accuracy, should have so frequently made such imperfect descriptions. The customs of ancient nations would have been much better

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known,

known, and many controversies avoided, if the productions of art had been more scrupulously investigated, and the delineations emblazoned with the spirit of *truth*, instead of being enveloped in the mists of error and negligence.

PICTURES.

In *the Great Room* is the celebrated family picture, by Vandyck. It is seventeen feet in length, by eleven feet in height, and contains ten whole-length figures of the following personages :— Philip, Earl of Pembroke, and Susan his wife, who are sitting; on their right hand, stand their five sons, and on their left is their daughter and her husband, the Earl of Caernarvon; before them, Lady Mary Villers, betrothed to Charles Lord Herbert; and above, in the clouds, are three children, two boys and a girl, who died young. “Of this picture,” says Mr. Gilpin, “we are told many stories; that it is Vandyck’s master-piece; that it is celebrated throughout Europe; and that it might have been covered with gold as a price to obtain it. This latter is a compliment which I have often heard paid in great houses to favourite pictures; as the king of France is supposed to be the richest man in Europe, he is generally introduced on this occasion as the bidder.” After this,
Mr.

Mr. Gilpin says, he cannot admire it, “*either in the WHOLE, or in its PARTS;*” declaring that it is wanting in *design and composition*; that the figures are ill grouped, and the colouring too glaring. “Every *gaudy* figure stands foremost to catch the eye; except the *principal figures*, which are attired in black. The young people are all so richly dressed, that it seems as if their father and mother had ordered them to put on their best clothes and come down to be painted; and that the painter had drawn them so attired, just as he saw them, without any distinction or choice of drapery. To destroy harmony still more, a large escutcheon of the Pembroke arms hangs in one corner of the picture, filled with such a *profusion of red and yellow*, that it catches the eye at once, and may properly be called one of the principal figures.” This escutcheon, instead of being in *one corner*, and *glaring* with red and yellow, is placed *behind* the *principal figures*; the *colours* are *judiciously* kept down, and mellowed into a fine *sombre tone*, by which situation and management it constitutes a good back ground to most of the figures.

With respect to the first part of this description, I must observe, that in family pieces, or portraits, an artist has seldom a *will* of his own, and therefore it is not only unreasonable, but

unjust, to censure him for faults which originate in the false taste, or capricious vanity of his employer.

But Mr. G. seems determined to find fault with this painting, a task which, of all others, is the most easily accomplished. Perfection is unattainable by man, therefore a liberal mind will make allowances. To follow Mr. G. through this critique I fear would prove tedious and unpleasing to the reader, yet I will quote another passage, which, though it evinces a just taste, seems to me not strictly applicable to the present piece.

“What disgusts me most is a want of harmony. In all pictures, whether the faces are old or young, the *same coloured light*, if I may so express myself, should be spread over all, the mellow, or the blueish tinge, arising from the state of the atmosphere, whatever it is through which the light is thrown upon them; but here this rule is so far from being observed, that even *ALLOWING for the variation of different complexions*, the faces of ALL, though of one country, belong to different climates. A yellow faced boy among the front figures, has a complexion which nothing but a *jaundice* or an Indian sun could give him. For the rest, some of the carnations are very beautiful, particularly the

hands of the Countess of Pembroke." The yellow faced boy, I am informed, is a *good likeness*, which is the first merit of portrait painting; to have given this the same hue as prevails in some of the other faces, would have been not only improper, but absurd: for whatever Mr. G. may assert concerning the necessity of having "the *same coloured light*" spread over a whole picture, I will beg leave to say, that *Nature* is *invariably the same*, and that when an artist is painting a likeness, whether single or combined in a group, *fidelity of portrait* should be his primary consideration. Probably Mr. G. may think, with some of our artists, that it is necessary to have the *light* come through a certain medium, or in a specific quantity, some affecting to paint in *this* light, others in *that*; and many expedients have been devised to alter its tone and quality, by conveying it through a hole, a sheet of oiled paper, or a blind of linen; "in order to make the beam of Heaven accommodating to their crooked purposes." Yet what is the consequence of all this ridiculous subtilty, when their performances are brought into the unsophisticated luminousness of day? Rubens and Titian, and other great masters in colouring, did not want to see nature through the medium of a mist, either real or artificial, to recommend their efforts.

forts*. But the principles of the art are not the only grounds on which the merits of this picture may be defended. There has been so much done to it since the decease of the *titled* artist†, that whatever may be its defects, it would be uncandid to attribute them all to him. That it has suffered materially by picture-cleaners, &c. will be evident from the following particulars.

“The late Lord Pembroke (says Mr. Bardwell, speaking of the grandfather of the present Earl) who was a connoisseur, fancied his house steward understood cleaning of pictures, and therefore gave him leave to shew his art on this family piece, which he scoured so much that the complexions turned pale and chalky; then he varnished it over, much to the prejudice *of one of the best pictures that ever was painted.* To do

* Williams's History of the Professors of Painting, &c. in Ireland.

† This incomparable painter was invited to England by King Charles the First, who conferred on him great honours and emoluments, and in 1632 gave him the honour of knighthood. Though patronized by such a prince, and courted by all the fashionable nobility, he never suffered the pampering luxuries and vices of a court to overpower the propensities of his genius. He must, indeed, have been particularly assiduous, the principal collections of this country containing many honourable monuments of his taste, his talents and his industry.

justice

justice to the original beauties of this capital picture, it may be said, their warm charming carnations, their delicate virgin tints, their delightful harmonious glowing style of colouring, are much impaired and almost gone. Of all the figures in the piece, the second son, (*who is in yellow*) pleased me most; *its whole air being finer than I ever saw*. The original design of this celebrated piece is painted in oil."

In Mr. Aubrey's MSS. is the following memorandum on this picture: "Mr. Uniader told me, that he heard Philip, the first Earl of Pembroke say, that he gave to Sir Anthony Vanduyck for it five hundred Jacobusses." It was afterwards appraised, by the creditors of Philip, the third Earl, at one thousand pounds.

As much has been said about the cleaning and varnishing of this picture, by persons who knew but little about it, I shall subjoin the following account, written by Mr. Brompton, which describes what he did to it in 1773 and 1774.

"The old oil varnish was taken off, it was new lined with a strong Russia ticking, painted with two bodies of colour to prevent the damp from occasioning any blisters, by softening the parts which holds the canvas together, as also to prevent any attempt in future to line it again, the colours being so very rotten in many parts,
that

that a trial of that nature would in all probability entirely destroy them. In some degree to remedy that defect, after the dirt and the old varnish were taken off, it was nourished by rubbing it with fine *poppy oil*, so long as it appeared to receive it; then the putty and bees-wax with which the cracks had been filled, were taken out and supplied by a preparation of the finest white wax, as usual on such occasions; and where it was necessary, in the back ground and some other places of no material consequence, repainted; the glazings, or transparent colours, which had evaporated by the length of time the picture had been painted, were slightly restored with fresh, partly in the pink, the yellow drapery, and the trees; after that was completed, it was varnished twice with Wall's finest copal varnish, the quality of which is so hard, that dirt can only affect the exterior surface, and not the picture. In future, it is supposed, (accidents excepted) that the picture will not require any thing more to be done to it; perhaps it may be necessary in six, eight, or ten years, to give it a new coat of varnish, and always to repeat it at the expiration of that period, upon which occasion an apple, or an onion, cut in halves to rub it with all over, will be sufficient to remove the dirt, then it must be washed with a sponge and
soft

soft water, milk-warm, after which the varnish may be put on in one or two coats, as is thought necessary. Particular care must be taken that it is not a *spirit* varnish, but Wall's oil copal varnish."

What Sir Joshua Reynolds observed of the works of Rubens, is strictly applicable to this picture: "The powers of the painter seems to have increased with the size of the canvas."

Portrait of King Charles the First. Half length.

Three children of ditto—Charles the Second, James the Second, and the Princess Mary. The date 1635 appears on this picture.

Most beautifully painted; particularly the Princess. This exquisite piece has been repeatedly copied; and is shown in many collections as the production of the same artist.

The Duchess of Richmond (betrothed to Charles *Lord Herbert*, who died in Italy) and Mrs. Gibson, the dwarf. Whole lengths.

The figure of the latter is excellent.

The Countess of Castlehaven, in orange-coloured drapery. Half length.

This odd, but very clever picture, has been engraved by Lombart.

The second Earl Philip. Half length.

The attitude graceful. Engraved by Lombart.

Portrait

Portrait of the first Lady of the above nobleman, in white satin.

Philip, Earl of Pembroke, the same person represented in the great picture. A small whole length figure.

Very neatly and clearly executed; but greatly injured.

Our Saviour lying in the manger. Two feet by eighteen inches.

Portraits of Mrs. Killegrew, and Mrs. Morton. Half length canvas, inverted.

The skill of the artist in the disposition of these portraits is truly admirable. The fair hair of Mrs. Killegrew, and the lovely brilliancy of her skin, serve instead of colours to illuminate one part of the picture, while the brunette beauty of Mrs. Morton, forms a most delightful contrast. The portrait of Mrs. K. is in the artist's most finished manner; rich, soft, and delicate.

The Earl and Countess of Bedford.

The same size as the foregoing, but indifferently executed.

The Duke of Epernon, on horseback, a small yet free sketch, in chiara oscuro, on pannel. Twelve inches by nine.

The preceding twelve pictures are unquestionably by Vandyck. Four others are particularized in the catalogue as being the productions of
of

of this master, but they are so dissimilar to his admirable style, and correct execution, that the account is not to be depended on.

Fruit, vines, and two vintage people, by Michael Angelo della Battaglia.

Three hundred pistoles were given to the painter's widow, by Sir Robert Gere, for this picture. It is an exceeding good painting, as to the execution. The figures appear too old for their size, but are clever and rich in colour. The fruit quite luscious.

A fruit piece, by ditto, painted in a masterly style, on a half length canvas.

Two landscapes. These pieces are composed of agates, lapis-lazuli, and different coloured marbles. The workmanship is curious, but by no means tasty.

Ceres holding wheat, by Parmigiano.

This picture was given by the Duke of Parma to the Earl of Peterborough, when he conducted the Infanta (afterwards Queen of James the Second) to England. Though graceful in design, it is disagreeable in effect.

The Virgin, Christ, St. John, and St. Catherine, by ditto.

This picture is beautifully designed, but hard in the execution, and inharmonious in colour. The back ground is composed of a richly painted
ed

ed landscape. The glory, which is seen darting from the clouds, towards the child, is touched with a most delicate pencil. On the back is an Italian inscription, specifying it to be *the gift of the grand Duke of Florence to Philip Earl of Pembroke, Francesco Parmigiano, painter.* It is painted on a pannel, two feet seven inches, by one foot eleven inches.

Three children of Henry the Seventh; Arthur, Prince of Wales; Henry, about three years old, afterwards Henry the Eighth; and Margaret, who married the King of Scotland; on pannel, one foot three and a half, by one foot one inch.

In the catalogue, this picture is said to be by Hans Holbein, the father; but it is not known that he ever was in England, and his son did not come till 1527. A paper on the back states, that in Sandford's General History of the Kings of England, it is said, that in or about 1494, Maubeuse painted the portraits of Arthur, Henry, and Margaret. It seems probable that this is the picture alluded to, as it is dated 1495. The children are represented dressed in black, and playing with fruit, on a table covered with green cloth. The faces are very round and carefully drawn. Though rather in a dry style,
it

it has much excellent colour ; some very difficult to manage, particularly Henry's head, which has a half reflected light.

The Virgin and our Saviour, with Joseph looking on, by Guercino. This picture belonged to Charles the First. It is exceedingly fine and bold in colouring, and much more full than any work of his I ever saw.

A Nativity, thirteen inches square, by Jan Van Eyck. This belonged to a chapel at Bruges. It is dated 1410 ; the year in which this artist is said to have invented oil-painting.

Admitting its originality, this is certainly a most curious and valuable picture. It is painted on a pannel, composed of three pieces, on which is represented Joseph, the Virgin and Child, two shepherds, four small angels, and the heads of an ox, and an ass. In the distance, which is raised almost to the top of the picture, is the angel appearing to the shepherds. It *is in oil*, and the colours are very rich. Joseph's garment, which is thickly glazed with lake, is as fresh as new. The colours of all the drapery are very much glazed, and still very clear, except the Virgin's blue mantle, which is changed to a blackish green. The flesh colours are not good ; and the features are laboured ; but they appear to have been wrought from nature. The
glory

glory surrounding the Virgin and Child, is of gold.

Christ taken from the Cross, twenty-five inches by nineteen, by Albert Durer. This curious picture (an undoubted original) was purchased from the Arundel collection. It is divided into four groups.

The first is composed of ten figures, who are engaged about the body on the foreground; the second, of eight, who surround the tomb in the middle of the picture; the third, comprizes many figures, who are seen on the further mountains removing the bodies of the thieves; and the fourth, is of the people returning to the city in the remote distance. The countenance of St. John, who stands with his hands folded together, is marked with the deepest affliction. The whole is finished with that amazing labour and neatness which characterize the productions of this artist; though the style is dry and hard. On the back is written, Ex. Col. Arund. **A** 1512.

Richard the Second, when a youth, at his devotions, on two tablets.

This ancient painting was engraved by Hollar, in 1639, and dedicated to Charles the First, under the title of “*Tabula Antiqua*.” Granger mentions this print particularly in his *Biographical History of England*.

The

The monarch is represented at his devotions, kneeling by his three patron saints, St. John the Baptist, King Edmund, and King Edward the Confessor. He is clad in a scarlet robe, decorated with gold white harts, encircled with broom cods, in allusion to his mother's arms, and his own name of *Plantagenista*. He appears to be worshipping the infant Jesus, whom the Virgin bears in her arms. They are surrounded with christian virtues in the shape of angels, with collars of broom cods about their necks, and wreaths of roses around their heads. St. John the Baptist holds a lamb under his left arm. King Edmund has an arrow, and Edward the Confessor a ring, in their left hands; their right hands are directed to King Richard, as apparently in the act of presenting him to the Saviour. On two brass plates, at the bottom of the tablets, is this inscription :

“ Invention of painting in oil, 1410.

“ This was painted before, in the beginning of Richard the Second, 1377.”

The time when this piece is said to have been painted, being prior to the era attributed to the invention of oil-colouring, by nearly forty years, has given rise to many arguments about the authenticity of the date, 1337.

Mr. Walpole, whose correct judgment on whatever relates to the arts, has established the general credence of his deductions; in the examination of this question, has evinced the superior accuracy of his discriminative faculties. Though the tenor of his arguments incline to the opinion that oil-painting was known many years before John Van Eyck fabled its *invention*, his decision on this piece is given in these words: "The short quære would be, with what is the picture in question painted?—To that I can only reply, that it is covered with glass, and is too great a curiosity to have experiments made upon it. It is painted on a bright golden ground, the colours of the utmost freshness, and not grown black as *oil-colours* would be; and is, as I have said, guarded by a glass; all which indicate that it is *miniature*."

The truth of this conclusion is rendered unquestionable, from the minute and critical examination made on this ambiguous picture, by Mr. Thomas Phillips *, in the winter of 1800;

* An artist who, being engaged for some time in the house, carefully and impartially examined the many statues and paintings which it contains. I beg he will accept my public thanks for the candid and liberal manner in which he allowed me to make use of his memorandums and sketches.

to whom I am indebted for the following very accurate description of the *colouring* and *management* of this antique curiosity.

It is certainly painted in water-colours, on a gilt ground, which is left in a most ingenious manner for the ornaments of the draperies; these ornaments are exceedingly rich and minute. The colours are laid on very thick, with an even and full touch. The arrangement is formal, and the expressions are not at all contrasted; but a placid aspect reigns in every countenance. The drawing is very good, when we consider the early period of its production.

The artist appears to have proceeded as follows :—He covered his pannel pretty thick with a reddish ground, then gilt the whole, and painted upon *that* gilding. What remained to relieve the figures, is chased in small fret work, with ornamented lines. The backs of the pannels are also gilt and painted. That on which the King is represented, has a white hart with gold horns, collar, and chains, sitting on the ground, relieved from the plain gold; on the other is a coat of arms, party per pale; the Dexter side, az. ; a cross, patee gu. between three martlets, arg. the sinister side quarterly, first and fourth az. ; semè with fleur de lis, or; second and third, gu. ; three lions passant guardant,

guardant, or. The crest is too much disfigured to be understood, by the ground having been dissolved.

An antique of the Virgin and Child, twelve inches by ten; *said to be* by St. Luke.

This is a very curious painting, whoever was the artist. Though erroneously attributed to St. Luke, and assuredly the work of many centuries subsequent to the time in which he lived, it was most probably executed before Van Eyck pretended the discovery of oil-painting.

It is very deficient in accuracy of expression, yet neatly finished, with gold for the lights of the drapery, and silver for the ornaments; as lace, &c. The Virgin is dressed in a warm-coloured purple robe, with gold lights, and silver lace; the child in a long scarlet robe, hanging below his feet, with the same lights as in the virgin's robe; he holds a scroll in his hand. These colours for the dresses, particularly the virgin's, are proofs of its very great antiquity. I know not when the usual colours of red and blue were given to her, but certainly very early, and have been long held her appropriate colours. Van Eyck is an instance. The figures are erroneously drawn; the flesh is changed to a greenish hue, and the other colours are much decayed. It is painted on a pannel of lime tree, an
inch

inch thick, and curiously secured from warping by pieces inlaid at the back. In one corner it is marked , in another , and in a third, ICXC. *which marks appear as old as the painting, or rather parts of it.*

An antique picture from the temple of Juno, two feet two by one foot two.

Juno is sitting near a temple ; six heathen deities are standing by her, with their characteristic symbols. This is little more than a coloured drawing, but without regard to effect. The figures are about eleven inches high, incorrectly drawn, and void of expression. They are arranged almost in a line ; yet contrasted, by being placed alternately, male and female, naked and clothed ; and also by a difference of action in the arms which bear the symbols. The ground is a plain white stucco, the tone of which is mellowed by the lapse of time ; the colours are as rich as some slight sketches of Rubens ; but the flesh has become purple and heavy.

Leda and the Swan, on pannel, three feet one inch, by two feet four inches, by Leonardo da Vinci. Leda is standing upright, and carelessly embracing Jove, in the form of the swan.

This is certainly a true picture, executed with great firmness and truth. The colouring is well preserved, though the shadows are become dark,

The subject is seldom treated in this manner where the eggs are brought forth, and exhibited broken on the ground, and the children are seen tumbling about in pleasing attitudes, and fine drawing.

The Virgin, with the infant Jesus. Twelve inches by eight and a half, by Raphael.

In the artist's *Perugino* manner, yet very pleasing. The child is placing a flower in the bosom of its mother. The flesh is delicate and beautiful. The name of the painter appears on the top of the stomacher.

Herdsmen and Cattle, by Rosa di Tivoli.

A clever but dark picture. The cattle about two feet long; though said in the catalogue to be as large as life.

A landscape. Three feet one inch, by two feet two inches, by Rubens.

This picture, though unlike any effect in nature, claims attention from the richness of its colouring, and the dark sombre tone that pervades it.

The Assumption of the Virgin. Thirteen inches, by nine and a half inches, by ditto.

In Lord Arundell's catalogue it is said that Rubens painted this picture by his Lordship's desire; it is charmingly coloured, on pannel. At the bottom is a group of nine angels in different positions,

positions, portrayed as raising a cloud under the Virgin. Rubens was so highly pleased with it, that he afterwards made a large picture from the same design for the church of a convent at Antwerp, in which he has introduced the Apostles as large as life. The Virgin is more pleasing than is usual in this artist's pictures.

Four children, representing our Saviour, an Angel, St. John, and a little Girl. On a pannel four feet, by three feet one inch, by ditto.

The catalogue informs us that this is the "best picture in England." It is certainly a fine composition, evincing the possession of superlative skill. The tones of the rich flesh colours are varied on a crimson drapery, and white pillow. It has been sealed, but the impression is destroyed.

A Harvest Home. Four feet six inches, by three feet eight inches, by ditto.

There are many figures in this picture; the colouring is very fine, but the effect is extremely confused.

Christ taken from the Cross. One foot three inches, by one foot two inches.

This is said to be the production of Michael Angelo; but on a tablet hanging from a tree is marked W. probably the initial of the real artist. The little genii, who support the arms of Christ,

are something in the manner of M. Angelo; yet the rest of the picture is in a dry style, and not well composed.

This was painted for Henry the Second of France, and given by him to Diana of Noticos, his mistress. The corners of the painted frame contain a monogram of their names, the arms of France, and the emblems of Diana.

Democritus, holding a book, laughing. Five feet, by two feet nine inches, by Spagnoletto.

This is exceedingly fine; the expression is completely appropriate; a very ragged fellow, but a philosopher in rags. The tone is rather monotonous, but very clear and forcible, and the pencilling firm and correct.

Judith cutting off the head of Holofernes, by Andrea Mantegna.

The proportion of the limbs of the murdered chief is shown by the judicious disposal of the drapery. This is a circumstance too frequently overlooked in drawings from this subject, and therefore deserving praise.

Views of Covent Garden, and Lincoln's Inn Fields, by Scott.

It is a fact, not perhaps generally known, that the area of Lincoln's Inn Fields, is the exact size of the base of the Grand Pyramid of Egypt.

Mary

Mary Magdalen. Three feet, by two feet three inches, by Titian.

Exceedingly good, though the cheeks and lips of the face have somewhat changed their colour; the rest is delightfully rich in tone and effect. On the back is written, in Italian, "The gift of the Grand Duke of Florence to Philip Earl of Pembroke. Titiana p." This was engraved by Vosterman.

Charity, with her three children, by Guido.

This belonged to Charles the First, and was sold during the civil wars. It was formerly very beautiful, but has been much injured. The colour of a very fine tone.

A Calm. One foot nine inches, by one foot five inches, by Vandervelde.

An exceeding fine picture.

Belshazzer's feast. Two feet, by one foot seven inches, by Old Frank.

This piece contains a multitude of well executed figures. It could not have been more confused if Old Frank's head had been filled with Belshazzer's wine; yet it is beautifully wrought, and the draperies are many of them heightened with gold.

A Piper. Twenty inches, by sixteen, by Giorgione.

This

This must have been, originally, exceedingly fine; but little more than the design remains. The gift of the Grand Duke of Tuscany, to Earl Philip.

Our Saviour carrying the Cross. One foot four inches, by one foot, by Andrea del Sarto.

Much in the style of Albert Durer. The drapery is well disposed, but the colouring is crude.

Thirty of the principal Reformers, by a disciple of Carlo Maratti.

This is a unique composition. The names of the figures are on a stone at the bottom of the landscape. Wickliffe is preaching to them; his attitude is taken from a design of Raphael's. The bishops are arrayed in purple, the martyrs in white, with purple and black about their necks, and the priests in black. The portraits were copied from original pictures, foreign and domestic, by a German Protestant painter, who was employed for that purpose by Thomas Earl of Pembroke.

Apollo flaying Marsyas. One foot five inches, by one foot eleven inches, by Sebastiano del Piombo.

The figure of Marsyas is admirably disposed, correctly drawn, and skilfully coloured. Apollo is

is badly proportioned, but the whole arrangement is excellent. The tree to which Marsyas is tied, and the distance, are well wrought.

A Battle-piece, and a Parley, by Borgognone. Very spirited and clear, but not in the artist's best manner. Borgognone served some time in a military character; his battles are admirable.

Our Saviour in the air, supported by the emblems of the Apostles; mentioned in the catalogue as the work of Julio Romano; yet from an inscription on the back, it appears to have been executed by Baldassar Peruzzi. This also was presented to Earl Philip by the Duke of Florence. It is a very fine production, but has been ill used.

Head of Mieris. Eleven inches, by nine. By himself.

He is represented looking out of a window. The face (about three inches long) is exceedingly well executed.

The three Kings offering. Three feet two inches, by two feet five inches, by Giacomo Basan.

This is erroneously attributed to Paulo Veronese. There are several figures and horses in this picture. A grand blaze of light bursts through the clouds, in which are many cherubs.

The

The colouring of the most brilliant kind, and the characters are better than his generally are.

A Landscape. Two feet four inches and a half, by one foot seven inches, by Wilson.

A beautiful forest scene, though not in his best style.

Bacchus on an Altar in a Wood, by Sal. Rosa.

Several figures are introduced dancing around it. The light darts through the wood in a very brilliant manner, but is too much spread, and produces a heap of confusion, though marked with ability.

Landscape, with Rocks, Water, and three Travellers. Two feet one inch and a half, by one foot six inches, by Bartolemeo.

Finely designed, and spiritedly executed. Equal in effect to some of Salvator's.

The Money-changers and Dove-sellers in the Temple. One foot eleven inches, by one foot five inches, by Dom. Fetti.

Freely painted, but the effect distracted. This artist's productions are very rare.

The Virgin, with Christ about four years old. Three feet six inches, by two feet seven inches, by Andrea del Sarto. Another gift of the Grand Duke to Earl Philip.

This is a most excellent work, though of a low tone of colour. It has great fullness and
rotundity,

rotundity, as well as grace and beauty; except the face of the Virgin, which is deficient in expression.

The Virgin. One foot eleven inches and a half, by two feet five inches, by Carlo Dolci.

The veil is painted with ultra-marine. The head is surrounded with flowers, which were executed by Maria da Fiori. On the back is written Sasso Ferrata, which induces me to think it was painted by him, and not C. Dolci.

An old Man selling Sweetmeats to Children. Three feet six inches, by two feet ten inches, by Fra. Halls.

This is ingeniously composed, and wrought with uncommon freedom and clearness. Much humour and vivacity are displayed in the countenances of the children.

In his Lordship's possession is also a very valuable collection of original drawings, by old masters; and the library would furnish a high treat to the literary character, being very large, and containing a complete collection of the first edition of the classics, and most of the early and rare productions of the press, as well as the more modern and scientific.

Thus have I endeavoured to furnish a substantial *feast*, on which the reader may indulge his *mental appetite* without fear of satiety. If he wishes

wishes for a more detailed account of the many dishes that adorn the table, I must refer him to the *Ciceroni*, who will *attend* him throughout the *course*, and also provide him with a large or small* *bill of fare*. In the generality of Bacchanalian and Epicurean banquets, the guest who indulges too freely, entails on himself both pain and sorrow: but *here*, he may carouse with Bacchus himself, fearless of intoxication—he may feast with Epicurus, without surfeiting—argue with Cicero, without being vanquished by his eloquence—contend with Hercules, without violence—and learn philosophy from Aspasia, without falling a victim to her blandishments.

SONNET,

AFTER SEEING WILTON-HOUSE.

BY J. WARTON.

From Pembroke's princely dome, where mimic art
 Decks with a magic hand the dazzling bow'rs,
 Its living hues where the warm pencil pours,
 And breathing forms, from the rude marble start;
 How to life's humbler scene can I depart?
 My breast all glowing from those gorgeous tow'rs,
 In my low cell how cheat the sullen hours!
 Vain the complaint: for Fancy can impart

* A Description of the Antiquities and Curiosities of Wilton-House, 4to. price 10s. 6d. or, *Ædes Pembrochianæ*, 8vo. price 2s. 6d.

(To Fate superior, and to Fortune's doom)
Whate'er adorns the stately-storied hall ;
She in the dungeon's solitary gloom,
Can dress the graces in their attic pall :
Bid the green landscape's vernal beauty bloom ;
And in bright trophies clothe the twilight wall.



SECT. X.

FONTHILL.

BETWEEN Wilton and Fonthill I saw nothing that interested my feelings, or excited much curiosity. The road passes through the villages of Barford, Dinton, Chilmark, &c.

The birth-place of a celebrated public character is commonly viewed with a degree of admiration or curiosity, proportionate to our estimation of his merit. Were a man to pass through the town of Stratford, and not take a peep at the butcher's shop *, where the immortal Shakespeare first "inhaled the breath of life," the omission would be severely reprehended by those who consider that obscure places derive consequence from adventitious circumstances. But I will not dwell upon this subject. The ideas were excited by mentioning Dinton, a place where

* The house where Shakespeare was born, I am informed, is now occupied by a butcher.

But when I saw the
place, and felt the feelings, or excited
such feelings. The road passes through the
village of Buntingford, Chelmsford, &c.

The birth place of a celebrated public charac-
ter is commonly regarded with a degree of admira-
tion or curiosity proportionate to our estima-
tion of his worth. Were a man to pass through
the town of Stratford, and not take a peep at the
butcher's shop *, where the immortal Shakespeare
first "inhaled the breath of life," the omission
would be severely reprehended by those who
consider that obscure places derive consequence
from adventitious circumstances. But I will
not dwell upon this subject. The idea was ex-
cited by mentioning Dinton, a place where

* The house where Shakespeare was born, I am informed,
is now occupied by a butcher.

Edward

Orton del.



Storer sculp.

FONTHILL

London: Published, April 2. 1801, by Vassier & Wood, Printers for the Directors of the Bank of England.

Edward Hyde, Lord Clarendon, was born; some few anecdotes of whose life I have related in page 123, &c.

In attempting to describe Fonthill, I feel considerable embarrassment; for I wish, not only to be *strictly impartial* in my descriptions, but also, that my impartiality may be *evident* to every reader. It is here I feel the difficulty. *The majority of mankind are actuated by prejudice.* They form opinions, and regulate their notions by *fashion*; many are too idle to think for themselves; others cannot, or will not; but very few discriminate.

I have heard and read a variety of descriptions of this celebrated seat; some have bestowed unqualified praise on its "*paradisaical charms*," whilst others have pryingly sought for defects; and, with invidious exaggeration, have swelled every mole-hill of blemish into mountainous deformity. Amidst such contending and opposite opinions, I fearfully commence a plain faithful narrative; for I know that my sentiments will not correspond with those of the undistinguishing panegyrist, nor yet coincide with the ideas of the illiberal and envious. Some there are who judge with impartiality. To them I submit the following description of this elegant mansion.

FONTHILL, is supposed to derive its name from *font*, a *spring*, or *fountain*, and *hill*. An etymology which peculiarly characterizes the place. It belonged, for several centuries, to the ancient family of the Mervins ; from whom through his maternal grandmother, its present possessor is lineally descended.

There are two regular approaches to the house ; one from Salisbury, through the village of Fonthill-Bishop, the other from the south, by Fonthill-Gifford. At the latter place is an inn, where the generality of company leave their carriages and horses while they visit the house.

As the way to Fonthill is by the public road, Mr. Beckford has neglected to make any *exclusive* entrance to his place. I approached it from Salisbury ; and on entering the grounds, passed under an arch, with lodges on either side, built after a design of Inigo Jones. From this spot, I beheld the north, or principal front of the house, which forms a grand façade, nearly four hundred feet in length. On the right, and immediately contiguous to the house, rises a knoll, or hill, whose sides and summit are thickly mantled with lofty groves, of ancient growth and luxuriant foliage.

Behind the house, and apparently connected with this side-screen, an undulating belt forms
a kind

a kind of amphitheatric back ground, and leads the eye to a distant ridge of Salisbury plain, which terminates the prospect eastward. On the left, a noble river, or lake*, expands its pellucid waters, and after passing the east wing of the house in a gentle curve, seems to lose itself among woody islands.

The house is built with fine white freestone, obtained from quarries within half a mile of its scite, so that the stoical† builder was at little expence either for carriage or materials.

The centre or body of the house is in the same grand style, and nearly in the same form as Houghton Hall, in Norfolk.

Two uniform square wings are connected with it, by light elliptical colonnades ; supported in

* The words river and lake, are often used indiscriminately. Most pieces of water in gentlemen's parks partake of the nature of both ; being *rivers*, from having progressive motion, and *lakes*, because they generally spread beyond the original channels. The characteristical beauties of each are united at Font-hill.

† The old house was burnt down in the year 1755 ; when the late Mr. Beckford sustained a loss that was estimated at 30,000l. ; 6000l. only of which was insured. When this accident happened, Mr. B. was in London ; on being informed of the event, he took out his pocket-book, and, with true philosophical composure, began to write. The messenger asked him what he was doing, “ only calculating,” he replied, “ the expence of rebuilding it.”

front by Doric pillars, with a characteristic frieze above the architrave,

The basement story, which is rusticated, and thirteen feet six inches in height, contains an arched Egyptian Hall, eighty-five feet ten inches, by thirty-eight feet six inches ; supported by immense piers of solid stone. Two large fire-places, and two stoves in the shape of urns, diffuse a comfortable warmth over this vast and solemn space.

To the right we enter an anti-room ; the chimney-piece, by Bacon, is most delicately sculptured, after a design by Wyatt. This room, which is also arched and characterized by an air of snugness and comfort, opens into a library, containing a rare and choice collection of English and classical books. Mr. Beckford has evinced an unwearied zeal in selecting, not only the best books, but the best editions of every book, and the most perfect copies of those editions. The bindings are superb. In the centre of the library stands a large Amber-cabinet, which displays every variety of this precious material, from the deepest orange to the palest yellow ; many of the ornaments approach very nearly to red, others to green and white. This valuable curiosity, which is in high preservation, and absolutely without a flaw or blemish, belonged to the Queen of Bohemia, daughter of
James

James the First. Her portrait, and that of her husband, are carved in white amber on one of the drawers, with great neatness and accuracy. Adjoining the library, is an apartment called the Turkish room, as splendid and sumptuous as those magical recesses of enchanted palaces we read of in the Arabian Nights Entertainments.

The ground of the vaulted ceiling is entirely gold, upon which the most beautiful arabesques and wreaths of flowers are delineated, in the vivid colours of nature, by the pencil of those distinguished French artists, Boileau and Feuglet. The whole room is hung round with ample curtains of the richest orange satin, with deep fringes of silk and gold. Between the folds of this drapery, mirrors of uncommon size appear as openings leading to other apartments. The carpet, of a reddish etruscan brown, contrasts admirably with the tints of the hangings. The windows are screened by blinds of orange silk, admitting a warm glow of summer light. Opposite to these apertures, an altar of the finest verde-antique contains the fire-place, secured by a grate-work of gilt bronze. On each side are two cabinets, of an elegant and novel form, sculptured and gilt in a very magnificent style. The upper pannels, painted by Smirke, are very inferior to the generality of this artist's productions ;

tions; but the drawers, by Hamilton, in imitation of antique cameos, are designed with the utmost grace, and executed with spirit and correctness. Candelabra, vases of japan, cassollets, and piles of cushions, are distributed about the apartment, which combines more splendor, singularity, and effect, than any room of its size in the kingdom. The space is not large, not above twenty-six by twenty-three; but the whole is so managed, by the aid of mirrors, as to appear boundless, and to seize most powerfully upon the imagination.

We now return to the Egyptian Hall. On the left are two apartments, the first, twenty-five by nineteen, the second, thirty-one by twenty-seven; much in the style of the terreno of an Italian palace. The ceilings white, enriched with gold, and tablets painted in *chiaro oscuro*, are designed by Wyatt, with much elegance; and the chimney-pieces, by Banks and Flaxman, merit notice. From these rooms, we ascend by a stair-case, neither light nor commodious, to the Organ hall, so called from an instrument of extraordinary dimensions built by a German of the name of Crang. This room, a cube of thirty-six feet, is paved with marble, and has an imposing air of grandeur, though the ornaments are in no good taste; the ceiling, painted by
Cazali,

Cazali, is a proof of the wretched state of the arts about forty years ago. The chimney-piece, by Moore, is equally reprehensible. Leaving the hall, we pass into an anti-room covered with pictures.

Mr. Beckford, who is an enthusiastic lover of the arts, and a liberal patron of able artists, has ornamented his collection with many choice productions of the *English school*. This example deserves praise, and I hope will be followed by other opulent and distinguished personages in the country. We have many artists of great abilities; men, who *combine genius, talent, and learning; whose works are an honour to the kingdom*, and deserving of every encouragement. Yet the performances of these persons are too often thrown aside through the artifices of imposing dealers, to make room for pieces of inferior merit, and questionable originality.

The *extravagant prices* that are often given for the productions of an old master, for no other reason, but because they are scarce, whilst the *excellent* paintings of an *English artist*, are suffered to crowd the walls of a broker's shop, instead of the gallery of a nobleman, cannot fail to excite the most sorrowful sensations in the man who wishes to see *living merit and talents patronized and rewarded*, independent of national
P 4 customs,

customs, and national prejudices. Yet I fear that the arguments of a Cicero, and the eloquence of a Burke, would be ineffectually exerted, to correct *that taste*, which prefers an old, dry, hard, monotonous painting of the Flemish school, to one by an Englishman, though possessing truth of colouring, grandness of effect, correctness of drawing, harmony of tones, and all other essential requisites of a good picture. But whilst connoisseurs, or *would-be-connoisseurs*, judge by proxy, and regulate their *opinions* by fickle fashion, instead of *reason* and *sound judgment*, such will be the case, in spite of any arguments or animadversions that *sincerity* can dictate, and *energy* enforce. That *Englishmen* have neither *capacity* nor *genius* to excel, or even *shine*, in the fine arts, are the *assertions* (I will not call them *arguments*) of many writers, particularly, Du Bos, Montesquieu, and Winkelman. If the evidence of facts were not sufficient to refute their unwarrantable remarks, I would refer the reader to a learned and ingenious work by Mr. Barry*, which is well calculated to exalt this polite art, and rescue English artists from the unjust opprobrium of misjudging foreigners.

* An *Inquiry* into the real and imaginary *Obstructions* to the *Acquisition of the Arts in England*.

To describe every picture in this cabinet, its curious porphyry tables, and other embellishments, which it shares in common with almost every room in the mansion, would not only require a variety of talent and information more than I pretend to possess, but also exceed the limits of this publication; and though it is a task I should be ambitious to accomplish, yet I must content myself, *at present*, with giving a brief account of the principal paintings.

A Landscape, by Ibbetson. Transparent and harmonious.

This artist has risen to a high degree of eminence by his merit. He was originally a house painter at Hull; but is now, if not the first, equal to any English landscape painter.

Its companion, a View of the Island of Huahaine, in the South seas, by Webber.

Two Views in Wales, by Louthembourg.

A Storm, by ditto.

One of his most capital productions. The paintings of this artist evince a more than common share of genius, taste, and energy. He was formerly employed by Mr. Garrick, as scene-painter to Drury-lane theatre. Some of his grand scenes are now, occasionally, used at that house.

A Holy

A Holy Family, by Loir, equal to Poussin.
From Mr. Delme's collection.

A Village Scene, by J. Ruysdael. It belonged to Gainsborough, and was one of the favourite studies of that delightful painter.

Tobit and the Angel, by Elsheimer.

This picture is in high preservation.

It has been described by Sandrart. The famous engraving of Count Goudt was from this original. There is a very interesting account of the artist in Pilkington, who says, "It is impossible to conceive any thing *more exquisite in paintings* than the productions of the pencil of Elsheimer."

A View on the Coast, near Scheveling, with many figures, by De Vlieger.

Le Jouer de Boule.

Boors regaling, by Teniers.

These two cabinet pictures, which have been more than once engraved, were esteemed at Paris amongst the most spirited productions of his pencil; they are clear, brilliant, and in the finest state of preservation. Mr. Beckford purchased them from the celebrated collection of the Duke de Praslin.

A Flemish Nobleman on horseback. The figure by Gonzales, the horse, which is most capitally painted, by Rubens.

A View

A View in Rotterdam, by Vánder Heyden, with figures by Adrien Vandervelde. An exquisite specimen of both these able artists' abilities.

Head of the Magdalen, by Guido. Full of softness and pathos.

An engraving from this picture, by Cunego, was published in Gavin Hamilton's school of Italian painting.

We next enter the Great Gallery, seventy-three feet by twenty-four, and twenty feet high, which still remains in the same state Mr. Beckford found it. Notwithstanding the furniture is in an antiquated and far from pure taste, and that some gaudy paintings by Cazali continue to usurp the place which I hope will soon be filled by the works of our first-rate modern masters, the whole, with its large mirrors, bronzes, and candelabra of silver, gilt, produces a stately and palace-like effect. The chimney-pieces, though somewhat heavy, are grand. Tresham is preparing two historical pieces, to be placed over them.

In a niche, which marks the centre of the gallery, is a white marble statue of the late William Beckford, Esq. attired in his official robes as Lord Mayor of London, in a speaking attitude, with Magna Charta in his left hand.

It

It was carved by Moore after the life, and is esteemed a striking likeness.

The actions and opinions of men eminent for genius and wisdom, cannot be too often related. They serve as examples to stimulate the aspiring to similar conduct, and shame the indolent to like exertion.

This renowned champion of English freedom, was twice elected to fill the important office of Lord Mayor of London, in the years 1763 and 1770. He was also a representative in parliament for the city, during the famous administration of Lord North. The impolitic measures pursued by this administration roused the indignation and energy of every true patriot, but none displayed greater zeal in support of the liberties of his country than this distinguished character. On every question in parliament which involved the three constitutional estates of king, lords, and commons, he was strenuous in support of the rights of the people; and he endeavoured to conciliate the esteem of all parties, in order to direct their views to the same laudable end.

During the second period in which Mr. Beckford filled the chair of chief magistracy, it was his lot, at three several times, to approach the throne, in order to deliver a petition, remonstrance,

strance, and address, from the citizens and livery of London, praying for a redress of grievances, for a dissolution of the then parliament, and for the removal of evil-minded persons from the cabinet and councils of his Majesty. The address lamented, in very strong terms, the displeasure his Majesty had expressed at the substance and prayer of their former remonstrances and petitions, to which, however, they still resolved to adhere, and again renewed their prayer for a dissolution of parliament, and a change of men and measures. The last petition was presented on the 23d of May, 1770. His Majesty returned the following answer :

“ I should have been wanting to the public, as well as to myself, if I had not expressed my dissatisfaction at the late address ; my sentiments on that subject continue the same ; and I should ill deserve to be considered as the father of my people, if I could suffer myself to be prevailed upon to make such an use of my prerogative, as I cannot but think inconsistent with the interest, and dangerous to the constitution, of the kingdom.”

Mr. Beckford, with great presence of mind, addressed the King in an extemporary speech ; and, after declaring how much the bare apprehension of his Majesty's displeasure would affect
the

the minds of his fellow citizens, proceeded as follows :

“ The declaration of that displeasure has filled them with inexpressible anxiety, and the deepest affliction. Permit me, Sire, to assure your Majesty, that your Majesty has not, in all your dominions, any subjects more faithful, more dutiful, or more affectionate to your Majesty’s person and family, or more ready to sacrifice their lives and fortunes in the maintenance of the honour and dignity of your crown. We do, therefore, with the greatest humility and submission, most earnestly supplicate your Majesty, that you will not dismiss us from your presence without expressing a more favourable opinion of your faithful citizens; and without some comfort, without some prospect, at least, of redress.

“ Permit me, Sire, further to observe, that whoever has already dared, or shall hereafter endeavour, by false insinuations and suggestions, to alienate your Majesty’s affections from your loyal subjects in general, from the city of London in particular, and to withdraw your confidence in, and regard for your people, is an enemy to your Majesty’s person and family ; a violator of the public peace, and a betrayer of our happy constitution, as it was established at the glorious and necessary revolution.”

The

The dutiful, but dignified demeanour, and the serious firmness with which the chief magistrate uttered these words, filled even the court with admiration. But this speech (which the great Lord Chatham dignified by saying, that in it "*the spirit of old England spoke* *,") produced no answer! On the presentation of any address to the throne, for a considerable time afterwards, the Lord in waiting informed the persons presenting it, that his Majesty desired that no reply might be given.

Mr. Beckford survived this memorable interview but a short time. A fever, brought on by his extraordinary attention to public affairs, terminated his existence on the 21st of June, 1770, at the age of sixty-three. The citizens of London, to immortalize his name, and express their gratitude for his exertions in asserting one of their dearest privileges, *the right of remonstrating to the throne*, erected his statue in their Guildhall, and inscribed his speech to the King beneath it.

The name of this man will ever be held in veneration. As a citizen, he was eminently distinguished by his popular and affable manners; as a senator, by his constant assertion of the

* In a letter to Mr. Beckford, in the possession of the present W. Beckford, Esq.

rights of the people ; and, as a magistrate, by his unremitted vigilance to prevent the violation of those rights.

I will now proceed to point out the pictures in this gallery, which more particularly deserve attention.

Socrates taking Poison, by Salvator Rosa.

There is something very solemn and affecting in this performance, which displays many of those masterly touches for which the sublime artist was so conspicuous. The gloom of the prison is finely expressed, and the countenance of the three friends who surround the dying philosopher, well discriminated.

Mr. Gilpin has criticized this picture with more severity than justice.

A Holy Family, and the Adoration of the Magi, by Bonifaccio Bembi.

These are two noble specimens of the early Venetian master.

The Crucifixion, by Sebastian Bourdon.

The Salutation of the Virgin and Elizabeth, by Sebastian del Piombo.

Archimedes shrinking from the sword of his Assassins, by Spagnoletto.

Full of that terrific expression we are led to expect from the subject and the master.

The Mater Dolorosa, by West.

The

The Vision of St. Anthony of Padua, by West.

These have the tone and expression of some of the best productions of the Venetian and Bolognese schools.

The original sketch for his famous picture of the Birth of the Virgin, by Luca Giordano.

Law and Physic, by Ostade.

These highly finished pieces were engraved by Anthony Walker, and published in Boydell's collection.

An old Woman's Head, by Denner.

The Portrait of Hugo Grotius, by Cornelius Jansen.

Inside of a Church, with a procession of Priests conducting the Host, by P. Neefs.

The figures, by Teniers.

A Flemish Lady, richly dressed in velvet and ermine, feeding her Parrot, by F. Mieris.

This picture, which is admirably finished, was from the Praslin collection, and classed in Holland amongst the most precious of this scarce master's productions.

A small Landscape, with Cattle, by Berghem, from the above-mentioned cabinet. Nothing can be more fascinating than this sweet pastoral scene. It was stiled the diamond of Berghem, by the connoisseurs of France and Holland, and deserves the appellation.

St. Jerom awakened from a trance by an Angel sounding a trumpet; an undoubted original, pure and perfect, by Guercino.

The Adoration of the Shepherds, by Ludovico Caracci.

This little picture possesses all the excellence of the Bologna school; to a firm stile of drawing is united the graces of Correggio, the colouring is at once vigorous and harmonious, the composition chaste, and the light emanating from the bambino, conducted with the most exquisite taste.

Two upright Landscapes, by Gaspar Poussin.

These are both views in the environs of Tivoli. They were lately purchased out of the Colonna gallery in Rome. For sublimity of stile, and freedom of execution, they maintain the highest rank among the works of this master.

An Holy Family, &c. by Benvenuto Garofalo.

The works of this master have frequently been mistaken for Raphael's, and this picture in particular. It is in the highest preservation; and, previous to the ruin brought on Rome by the French, was the object of veneration in the Prince Aldabrandini's private chapel.

Two Children caressing, by Leonardo da Vinci, in his most finished manner.

The

The apartment we are next shewn contains some striking views after nature, by Louthembourg and Daniel, a remarkable picture of the siege of Rhodes by old Wyck, and two large cabinets of ebony and purple wood, surmounted by slabs of verd antique, and enriched with bronzes, highly wrought and gilt by Vulliamy. They are filled with a collection of the rare old Japan, antique cups of onyx, an ivory tankard, carved by Fiamingo, and the communion plate of solid gold, most exquisitely chased, which belonged to Louis the Sixteenth's private oratory at Versailles. This room communicates with a saloon thirty-eight feet by twenty-six, hung with crimson damask, and spread with Persian carpets, which equal velvet, though no silk is employed in the texture. On each side of a lofty portal are two beautiful landscapes in magnificent frames. These are the celebrated pictures which were formerly in the *Altieri palace*. The inscriptions on these performances shew they were painted at different periods; and the picture of the earliest date has long enjoyed the general suffrage for pre-eminence, not only over its companion, but all the other works of this master, and indeed over every landscape in the world. A judicious selection, all the science of graceful composition, with the correctness of ap-

propriate detail, characterize this extensive view,

“ O'er *Rome's* Campania, and the Tyrrhene tide ;”

And while it comprises every thing interesting to a refined and classical imagination, it abounds with the beauties and resources of art, more particularly felt by professional observers ; luxuriance of vegetation, a clear sky, fleeting clouds, croud-ed temples, religious ceremonies, embellish the scene ; and to Light and Shadow, producing the most impressive effect, is superadded the harmonizing interposition of a glowing atmosphere, creating those gentle gradations that rank under the technical term ‘ *aerial perspective*.’

The companion picture, represents a scene less extensive, but not less adapted to the subject the painter chose to represent, namely,—The landing of Eneas in Italy. The buildings are delicately painted, and the various foliage of the trees discriminated by appropriate pencilling, the glimmer of light between their branches, and the hues of the sky, are nature itself. It is to be regretted that the incorrectness of the figures is a drawback on the excellence of this picture, taken as a whole ; yet the error is the error of Claude Lorrain, who in general was deficient in this point, when he failed to call in the assistance of a more intelligent friend.

When

When the lawless French were ransacking towns, and spreading terror and misery through Italy, the Prince Altieri offered these famous Claudes to Mr. Tatham, hoping by that means to secure them from the enemy. Mr. Tatham, being unwilling to hazard such treasures upon the ocean, and dreading the French privateers, declined the purchase. They were afterwards bought by Mr. Fagan, for nine thousand scudi, or two thousand and twenty-five pounds sterling; and, after some extraordinary escapes, were brought hither in safety, and sold, with four other capital Italian pictures, to Mr. Beckford, for seven thousand pounds sterling.

Mr. Tatham, in a letter to Henry Tresham, Esq. on the subject of this purchase, says, "The pictures alluded to, were I believe, painted by Claude for the grandfather of the present Prince, and were first placed in the same magnificent room in which they ever afterwards remained, till they were purchased by Mr. Fagan."

"The Princes Altieri, both father and son, have the misfortune to be blind: the elder, I was informed, lost his sight when he was about forty years of age, the younger when he was near twenty." It was an afflicting sight to behold two such illustrious characters, whose palace was the resort of taste and vertú, led about their

own gallery by attendants, and capable of enjoying the *remembrance only* of the beauties which adorned it. The size of these pieces is seven feet four inches, by five feet four inches.

On one is written,

L'ANIOS L'AMICO D'ENEA IN ITALIA CLAUDIO
GILLE INV. FECIT ROM. 1675.

On the other,

IL TEMPIO DI APPOLLO CLAUDIS GILLE INVEN.
FECIT ROM. 1665.

Woollet, who was never at Rome, made his engraving, which was published in Boydell's collection, from some small and indifferent copy—no good one of this charming picture having yet appeared.

At the upper end of the saloon, hangs a large and capital portrait of the late William Beckford, Esq. by Romney, in his best manner. Over the four doors, are as many three-quarter portraits, copied by West, from originals in a gallery on the chamber floor. They represent the late Mrs. Beckford, who was daughter, and one of the co-heirs, of the Honourable George Hamilton; Elizabeth Countess of Effingham, sister to the Lord Mayor, his mother, daughter and heir of Colonel Julines Herring, and his father, Peter Beckford, Esq. I cannot quit this apartment without remarking two superb tables
of

of oriental alabaster. Passing through a well-proportioned room, formerly the state bed chamber, and which is at present undergoing some very judicious alterations, we enter the state dressing-room. It is hung with crimson damask, and adorned with one of the largest and clearest plates of glass in England. On a white marble table beneath it, are placed vases and cups of gold, designed after the purest antique models, and chased by the famous Auguste, of Paris. The pictures are as follow:

Over the chimney.

The Indian Woman, by Romney.

The following lines of our immortal Shakespeare, in his play of the “*Midsummer Night’s Dream*,” gave the subject for this fascinating picture.

Titania, Queen of the Fairies, speaking of her favourite page, thus addresses Oberon :

“ His mother was a votress of my order ;
And in the *spiced Indian air*, by *night*,
Full often has she gossipp’d by my side ;
And sat with me on Neptune’s yellow sands ;
Marking the embarked traders on the flood ;
When we have laugh’d to see the sails conceive,
And grow big-bellied with the wanton wind ;
Which *she*, with pretty, and with swimming gait,

Would imitate ; and sail upon the sand,
 To fetch me trifles, and return again ;
 As from a voyage rich with merchandize."

The design, colouring, and execution of this piece, are all admirable. The effect it produces, as reflected in the large glass opposite, is quite magical. We seem to behold the glowing atmosphere of an exotic climate, and to enjoy in imagination, "*the spiced Indian air.*"

The Woman taken in Adultery.

The Magdalen, washing the Feet of our Saviour, by N. Poussin.

A finished sketch, by West, representing the High-mass, celebrated at Windsor, upon the institution of the Order of the Garter, at which were present all its illustrious founders. Above a hundred figures are grouped together, with such effect, and painted with so much spirit, as to raise this beautiful performance almost to a level with the happiest effusions of the pencils of Rubens and Vandyck. The colouring, for richness and transparency, equals the best works of the Flemish school. To the utmost power of execution, it joins the historical interest of the subject, and the curiosity of displaying portraits of King Edward the Third, the Black Prince, Queen Philippa, all the royal children, the fair Maid of Kent, the beautiful Countess of Kildare, the
 King

King of Scots, and John of Blois, then prisoners in the castle.

Two small Landscapes with figures, by Polemburg; well preserved, and in the very first class of this master.

St. Anthony, the Hermit, preaching in the Wilderness.

A Wild Scene on the Coast of Calabria, with Soldiers playing at Dice upon a rocky fragment. by Salvator Rosa.

These pictures were much esteemed in the Colonna Palace, from whence they were saved during the late revolution.

The Madona, surrounded by Angels presenting her with baskets of flowers. The figures by Van Balen; the landscape by Brueghel.

This apartment opens by large folding doors into the eating room, forty-three feet by twenty-four feet; which is lightsome and well proportioned; but disfigured by a cieling and chimney-piece in the heavy taste which prevailed at the period when the house was built, and which we are sorry to see Mr. Beckford has not yet removed.

He has added two tables of solid granite, supported by frames and fluted legs of white marble, with gilt bronze, in a style of much elegance; and a noble antique statue of Bacchus, of the heroic size, brought from Rome about seventy years

years ago by the Honourable Charles Hamilton. The arms, and part of the torso, are restored; the head is of the finest Greek sculpture. The statue is advantageously placed in a spacious niche, lined with dove-coloured marble very highly polished, and gives an air of dignity to the apartment, from whence we pass to a saloon hung with tapestry, from the manufactory of the Gobelins, and very richly decorated. The chimney-piece, and the ornamented heads of the niches on each side, were designed by Soane. In these niches are two ebony cabinets, painted by Hamilton, with unequalled beauty and delicacy.

This saloon, or drawing-room, completes the suite of principal apartments; and we return from it to the Organ hall.

Having obtained the favour of viewing the chamber floor of this splendid mansion, which is not *publicly shewn*, I was conducted up a handsome stair-case to a corridor or gallery, in which I remarked the following curious views and portraits.

A large and fine Landscape, by Lambert, representing Fonthill as it appeared in the year 1740; the figures by Hogarth.

Two other views of the same mansion and its environs, in 1753, as improved by the late Mr. Beckford previous to the fire.

Another

Another very ancient painting, in distemper, of Fonthill, in the time of Sir John Mervin, who died in 1566, and from whose sister, Elizabeth Mervin, Mr. Beckford is descended. The daughter and heir of this Sir John carried the estate into the family of the Touchets, Earls of Castlehaven; by one of whom it was sold to a brother of Francis Lord Cottington, whose grandson, Francis Cottington, Esq. alienated it to the late Mr. Beckford.

Several designs for the Abbey, by Wyatt, and a view of it by Turner, whose drawings of Gothic architecture are unrivalled.

I now come to the portraits. Peter Beckford, Esq. Lieutenant Governor and Commander in Chief of Jamaica, so appointed by King William, 1692; whole length.

He passed through most of the civil, as well as military employments of the island; was for several years President of the Council, and distinguished himself at the French invasion, 1693. Having been successful in all his enterprizes, he left a great estate and vast tracts of land, which were much improved by his descendants.

Peter Beckford, Esq. son of the above. We learn from a history of Jamaica, published in 1740, that this gentleman was possessed of a property exceeding that of any subject in Europe; that

that he had twenty-two plantations, and that his money in banks, and on mortgages, amounted to a million and a half. He married the daughter and heir of Julines Hering, Esq. a colonel in the army, and by this lady left five sons and two daughters, viz.

Peter, who died unmarried.

William, the lord mayor.

Julines, M. P. for Salisbury ; he married the daughter of Solomon Ashley, Esq.

Richard, M. P. for Bristol ; he died unmarried, but left a natural son, to whom he bequeathed, and who dissipated his large possessions. This was the person to whom Brydone addressed his celebrated letters from Sicily, and who was author of several ingenious works.

Francis ; he was twice married ; first, to the Lady Albinia Bertie, daughter of Peregrine Duke of Ancaster ; secondly, to the daughter and heir of Richard Love, Esq.

Elizabeth, married to Thomas Earl of Effingham.

Ann, married to John Ellis, Esq.

The next portrait in succession, is that of Elizabeth, Countess of Effingham. After the death of her first husband, she was re-married to Field Marshal Sir George Howard.

The Honourable Louisa Pitt, daughter of George Lord Rivers, and wife of Peter Beckford, of Stapleton, son of Julines Beckford, Esq.; a whole length, by Sir Joshua Reynolds.

Margaret, and Susan Euphemia Beckford, daughters of William Beckford, Esq. by the Lady Margaret Gordon his wife, daughter of Charles, Earl of Aboyne, by Romney.

Jane, Countess of Abercorn, mother of the Honourable George Hamilton, Mr. Beckford's maternal grandfather, and daughter of Sir Robert Reading, Bart. by Dahl.

Alexander Hamilton, Marquis of Douglas, eldest son of Archibald Duke of Hamilton and Brandon; a head, by Sir Joshua Reynolds, and one of his most spirited and finely coloured productions. The carnations equal Titian, and are as fresh as when first painted.

The celebrated series of pictures by Hogarth, representing the "Rake's Progress*," hang in this gallery. The corresponding set called the "Harlot's Progress," were destroyed by the fire which consumed the old house.

This gallery serves as a communication to a suite of bed chambers and dressing rooms, all spacious and superbly fitted up. The first I en-

* Vide Nichols's Anecdotes of Hogarth.

tered is decorated with illuminated prints from the Loggias of Raphael, coloured by Francesco Pannini in a very superior manner, and some original drawings of the cielings and ornaments still remaining amongst the ruins on the Palatine hill. From the adjoining dressing room, which is remarkable for a chimney-piece inlaid with Florentine marbles and antique cameos, I passed into a gallery about forty feet by seventeen feet. The cieling is painted by Boileau in imitation of a warm summer's sky. The walls violet, the curtains and furniture a pale straw colour, the carpet green, with a beautiful Mosaic border, glasses near six feet in width, large slabs of white marble, antique tables, and a chimney-piece in the purest taste, make this apartment one of the most elegant I ever beheld. It contains a great many pictures, all chosen specimens of their respective masters.

A large and capital View of Venice, with a multitude of Shipping and Figures, by Canaletti, from the Calonne collection.

Two cabinet pictures on scriptural subjects, very highly finished, by Hamilton.

Salisbury Cathedral, by De Cort.

Exeter Cathedral, by ditto.

The Tomb of Asserius, by ditto.

The

The last, in particular, is esteemed one of his best productions, and for harmony, transparency, and delicate pencilling, merits great praise.

A Moonlight, by Pether.

This charming little picture recalls to our mind the finest works of A. Vander Neer.

A Lady correcting her Lap-dog, by Fragonard, equal to Metzger or Terburgh. This master has long enjoyed the highest reputation at Paris, where great prices are given for his performances.

A Study from Nature of a ruined Arch in the midst of a wild Forest Scene, by Ruysdael.

An upright View of a Flemish city, in which a chymist's shop, at the foot of a stately cathedral, is very conspicuous, by Vander Heyden. The figures by A. Vandervelde.

The Inside of the great Church at Antwerp, by Steenwick. Very clear and perfect.

A Storm and its Companion, by Bonaventura Pieters.

A Landscape, (with figures by A. V. Velde) by Wynants.

Its Companion, with figures Hawking, by Lingelback.

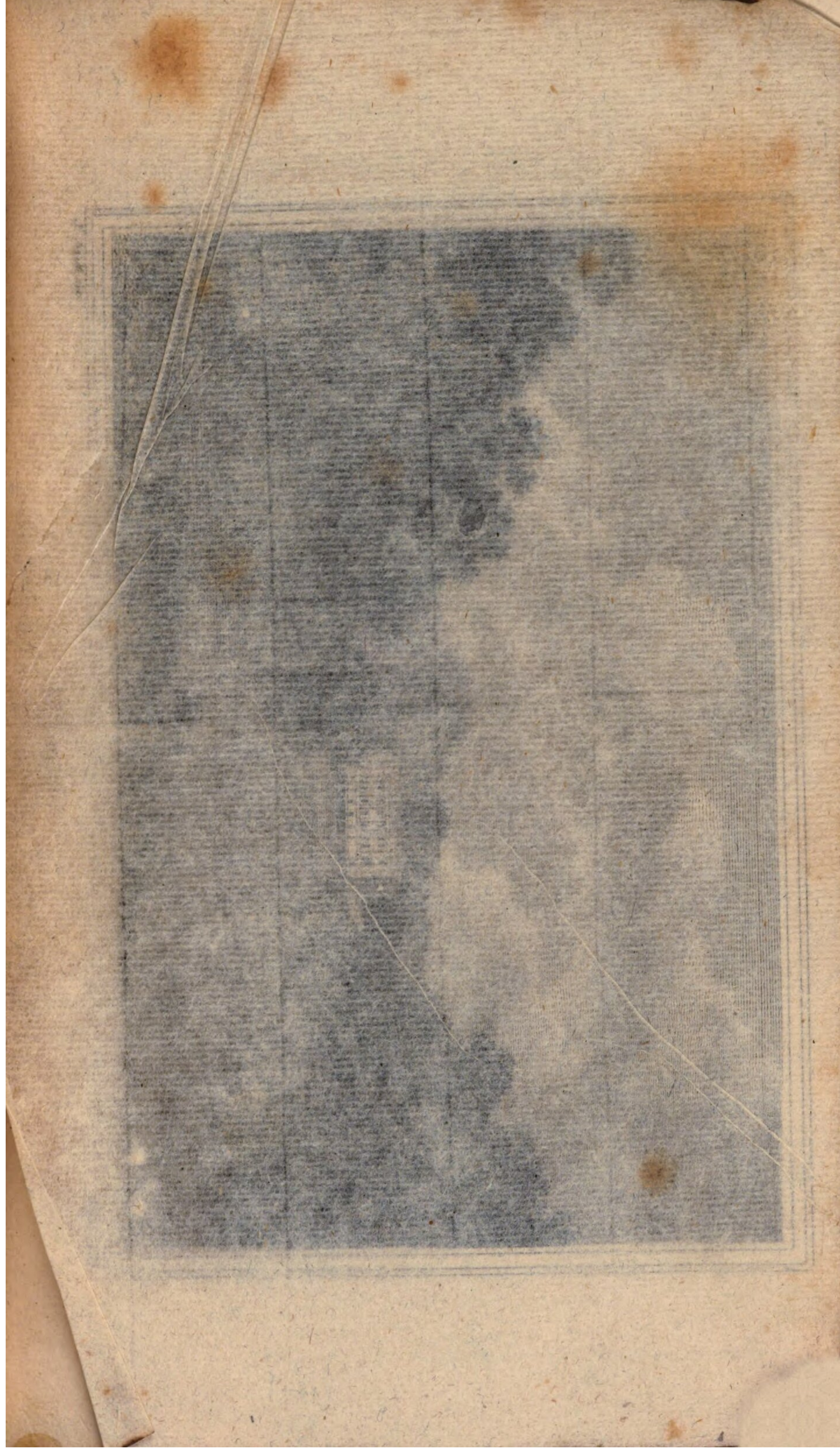
A Spanish Cavalier in conversation with a Pilgrim, by P. Wouvermans.

I much

I much regret not having time to enter more fully into a detail of all the rarities collected from every part of the world which are profusely scattered throughout this range of apartments ; from which, however, I cannot depart without noticing a small saloon called the Tartarian room, very fancifully decorated by Boileau and Feuglet, and an oval bed-chamber entirely draped like a tent. The variety and singularity of the whole suite on this floor is, I presume, unequalled in this, and perhaps in any other kingdom.

Reluctantly leaving a scene which afforded me so much entertainment, I quit the house, and proceed to the pleasure grounds.

The lake, which always produces the most brilliant and captivating effect in a landscape, is here a beauty of the superior order. Free from the formality of a strait outline, its banks are thickly wooded, and its head concealed by clustered islands. Vast flocks of aquatic birds, and swans innumerable, enliven its expanse. The colour of the water is singularly fine ; and as the river Nadder, and many other clear rivulets, have their source at Fonthill, a fresh current is perpetually maintained. In a walk from the south front of the house, the admirers of the picturesque will find many enchanting scenes, one of which is peculiarly
rich

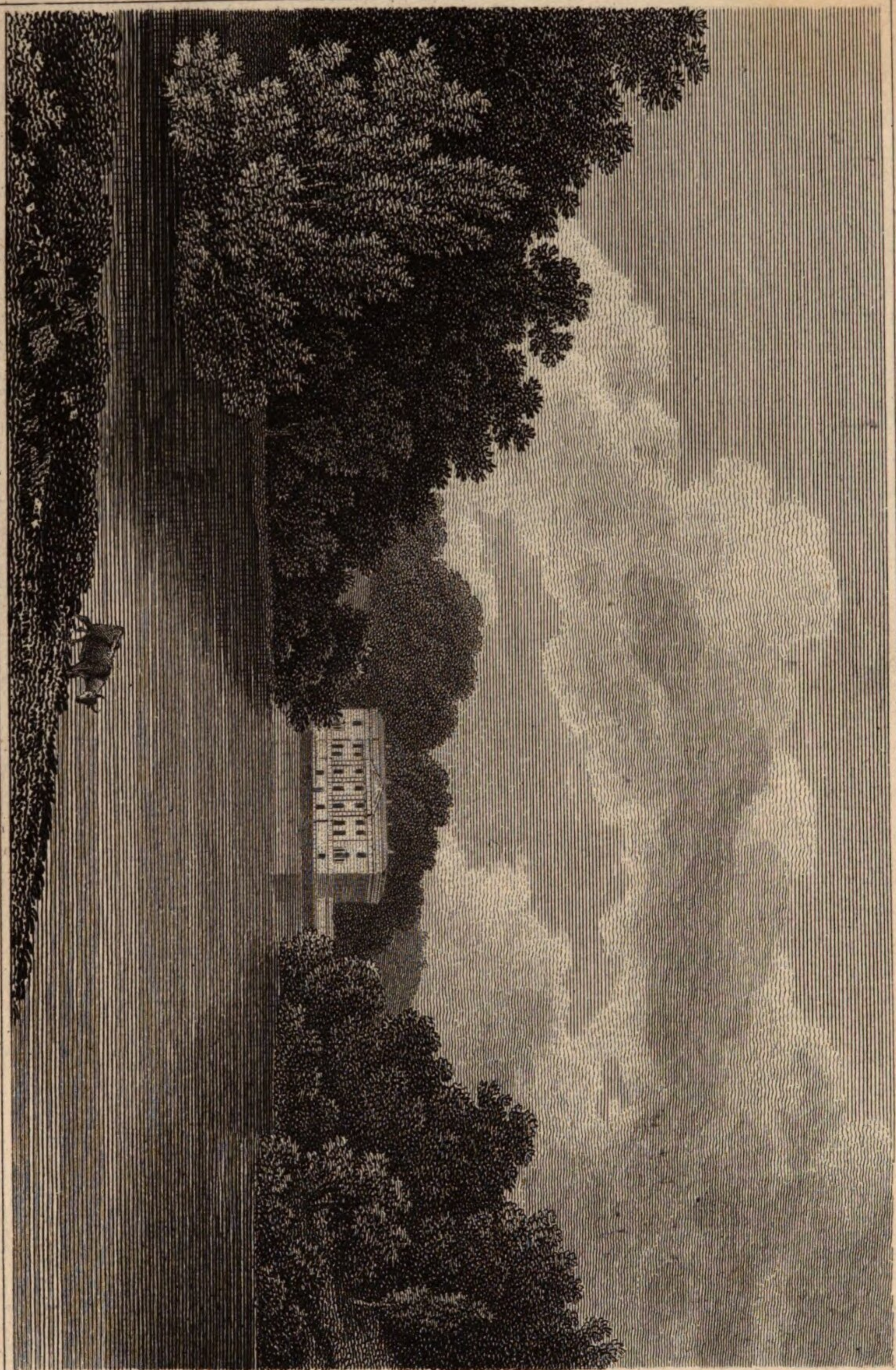


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J. Smith del.



Shaw & Sons.

FONTHILL.

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rich and beautiful, from the head of the lake, looking up to the house*; but, the spot from whence the principal scenes are to be enjoyed to most advantage, is called

THE QUARRY, OR ALPINE GARDEN.

“ This piece of simply ornamented ground derives the former of these names, its original one, from the circumstance of quarries having been opened among its rocks for the building of the present mansion-house of Fonthill. It extends several furlongs on the eastern margin of the lake, and rises, in many bold inequalities and lofty projections, to a great height above the level of the water, and occupies a very considerable number of acres. Till within these thirty years it was a naked piece of ground, destitute of wood, and some of the white cavities of its quarries are remembered to have yawned full in front of the house in a manner offensive to all

* Mr. Beckford, with that liberality which characterizes all his actions relative to literature and the polite arts, *has presented the public* (through the medium of this work) with the annexed view of Fonthill from this spot. The name of J. Smith, as an artist, needs no comment from me; his views in Italy are well known and justly admired. The other plate of Fonthill represents the *principal front*, taken from the grounds on the east side of the lake.

persons of taste. Mr. Beckford, in a very early stage of his minority, discovered that feeling for the picturesque, for which he is so much celebrated, and caused this ground to be planted with every sort of forest wood; adventitious soil was brought in, where natural earth was wanting. This plantation having wonderfully succeeded, and after some years attained a most luxuriant growth, walks and scenes of lawn, rocks, &c. were opened in several parts, where the nature of the place suggested that improvement. These first walks, and consequently the more open parts, were made of sufficient width to admit of borders of flowers and exotic shrubs, so adapted to each season as to delight the spectator with their successive bloom and fragrance, through eight or nine months in the year.

“ When the wood had reached about five and twenty years growth, many new walks were added, and other improvements executed, partly with a design of procuring the effects of successive contrasts between the lowest, the intermediate, and the highest ground. Views also on every desirable combination of objects, within or without the place, which could be gained, are now commanded from different points. The whole is managed so as to present to the moving spectator a continual variety of scenes, each marked with

with a different, and generally some striking character, calculated to inspire that particular sentiment, or emotion, intended in the plan of the last improver.

“ The way, most advantageous for a stranger to see the Alpine Garden, is to cross the water in a boat, and at a place called the *New Landing*, to begin his ascent through a wild walk, up a steep acclivity, beneath the dark shade of pine and beech. At the top of this hill he finds himself on a smooth lawn of turf, which, winding round toward the left, and widening as it descends, brings him to a green sequestered vale, sometimes called the Fairies Lawn, surrounded by rising ground and rocky cliffs, clothed with hanging woods; the bottom enlivened with the gay vegetation of shrubs and flowers. No one, however slightly read in poetic lore, could pass this scene in moon-light, or even by day, without associating ideas of the dances and revels of the shadowy and sportive race of fays and elves, or deny this spot the appearance of enchanted ground. Hence the stranger, turning to the right, is conducted through a large wild quarry overhung with wood. Crossing this uncouth ground, we ascend a path-way to nearly the highest region of the whole place, covered with extensive plantations, into which walks and

R 2

openings

openings have lately been made, exhibiting a variety of scenes of different impressions and effect. We soon arrive at a root-house with a bowling-green in front, encircled with lofty firs, intermingled with lilac, woodbine. and laurel. Leaving this, and winding through an open grove, we catch a confined view of the lake, taking, in that part of its course, the appearance of a river; pursuing the route lately opened, we come round to a break, at the head of the quarry, whence we behold a vast extent of sylvan scenery, displaying broad masses, principally the foliage of oak and pine, waving over numerous hills, admitting here and there views of green hanging meadows on their acclivities. The next turn in the progress of our walk, surprises us with a distant perspective of the mansion-house, from a ledge of rocks, over which rises a moss-grown wall for the wanderer's safety whilst hanging on the precipice. The house here shews itself with fine effect through a narrow rocky vale. Going hence, we are led to an opening on large pasture grounds, covered with flocks of sheep, and inclosed on the north by a lofty terrace, finely wooded, and continued many miles westward. Having contemplated this pastoral scene, we proceed through a small open grove of very lofty firs, grotesquely mantled with ivy. Thence
striking

striking down a savage path, screened on either side by thick, dark, and almost impenetrable wood, we arrive at a smooth level of green turf, on the top of a rock, where an urn or sarcophagus is to be placed, dedicated to the memory of Alexander Cozens, an artist of much original genius, and who was particularly partial to this spot. Thence we pass through a grove of birch, till we reach, on the highest ground of the quarries, a rustic rotunda, called the Paliaro. It is thatched with straw, like the huts of the Calabrian shepherds; and supported by six rude unbarked firs as columns. From this building we have a very attractive view of the lake, of woods, corn-fields, and a village beyond them, the whole framed in by the smooth blue hills, which inclose Wardour Castle, the residence of Lord Arundel. Coming down from the Paliaro we serpentine through the remainder of the birchen grove, and next descending a long series of mossy steps, we enter a striking cavity at the bottom of that elevated rock, on which stands its Paliaro. We find this rocky scenery continued to some distance from the first entrance, exhibiting, in its different passages and excavations, broad masses of stone, tinted with numberless lichens, mosses, and such other incrustations as arise from the natural humidity of stone. We now pass through

a small wild copse, scattered here and there with fragments of rock and stone, and in issuing from it, we catch a lovely bright glimpse of the lake. Turning to the right, we next cross a smooth lawn, frequently swelling into pleasant knolls, and afterwards mount a wooded hill, round which runs a gloomy walk, leading the spectator to the brow of a steep precipice, high above the water. Following a narrow path-way for some time, we keep descending by various turns through the lofty hanging woods, which clothe the declivous shore of the lake. At the bottom we come to a small creek, opening on the water, a situation intended for a fishing seat, on a plan drawn by Mr. Wyatt. Ascending from this point, we first catch the summit of the opposite plantations, which seem to move and enlarge themselves with every step of the spectator; who, when arrived at the top of the ascent, beholds the whole sylvan mass at once fronting the eye. This is the boundary of one of the largest spaces of open ground within this Alpine region; it falls gradually in slopes of verdure to the water's edge. This scene, adorned with clumps of almonds, double blossoming cherries, peaches, &c. all highly embellished with surrounding borders of flowers, might be called the garden of Flora. After enjoying the charms of this brilliant and variegated spot,

spot, animated by an expansive sweep of the lake, rendered still more interesting by a beautiful pastoral valley beyond it, we wander over the open ground till we find ourselves at its southern boundary of wood, in which we are soon most agreeably surprised by a grotto, the work of the well known Lane, a native of Fonthill, by whom the celebrated grottoes of Pain's Hill, and Oatlands, were constructed. It is externally formed of large masses of rock, and ornamented within by grotesque petrifications, stalactites, madre-pores, &c. aquatic plants and flowers shooting from the crevices. Its large interior space resounds with perennial springs trickling from various parts, and through channels here visible, and there unseen, hurrying along till lost in the waters of the lake. Issuing from the inclosure of the grotto by a winding path of shrubs, we come upon a broad strait terrace of considerable length, bordered on the left by a lofty plantation, and on the right enlightened by the water. At the farther end of this walk we bid adieu to the Alpine Garden."

The wisest of men may be deceived, and the best of his resolutions frustrated. I commenced my literary journey with the most cheerful, and affable intention towards man, and his productions. *I wish to praise, where praise is due.*—I

eagerly seek for merit; and contemplate *the beauties of nature and art*, with heart-felt sensations of delight: yet, deformity and falsehood sometimes obstruct my passage, and though I wish not to wrangle with such disagreeable opponents, yet I cannot, the duty I owe my reader will not suffer me, to pass by every thing of this nature, unobserved, and unrefuted. I am sorry, extremely sorry, that *many mistakes and errors*, in Mr. Gilpin's last work, should provoke these reflections; some of which are very apparent in his description of this place. He mentions the water at Fonthill, as being decorated by a sumptuous bridge, which, if more simple, would have been more pleasing; after looking in vain for this bridge, I was informed it had been removed twenty years ago.

As Fonthill is within thirty miles of Mr. Gilpin's residence, how easily might *this error in particular*, and many others, which have crept into his description of the house, pictures, and furniture, have been corrected.

In a note to this account, is the following singular passage, not so remarkable for elegance, or perspicuity, as might have been expected from the acknowledged talents of the author.

“ Since this was written, I have been informed that Fonthill, *hath* been much improved, particularly,

particularly, that a cathedral *hath* been built of the *full dimensions* of a *genuine one*." The fabric alluded to, is called *Fonthill Abbey*. What is meant by the full dimensions of a genuine cathedral, I am at a loss to discover. This building has excited much curiosity from the prominence of its situation, and the secrecy of its execution. I know a particular account would be extremely interesting, and am sorry that I cannot at present furnish this desideratum, Mr. Beckford having judiciously determined to keep it secret from the public eye till *entirely* completed. If seen in its different stages of progressive improvement, surrounded with scaffolding, stones, and workmen, its real character would be injured, for no two persons would agree in their descriptions; besides, the admission of visitors would obstruct the artificers, and retard the work. When finished, it is intended to be opened for public inspection.

About two miles north-west of Fonthill, is,

HINDON;

a town more remarkable for borough intrigues, and consequent contentions, than for any beauty in its buildings, or importance in its history. It is an ancient borough by prescription, is governed by a bailiff and burgesses, and has sent
two

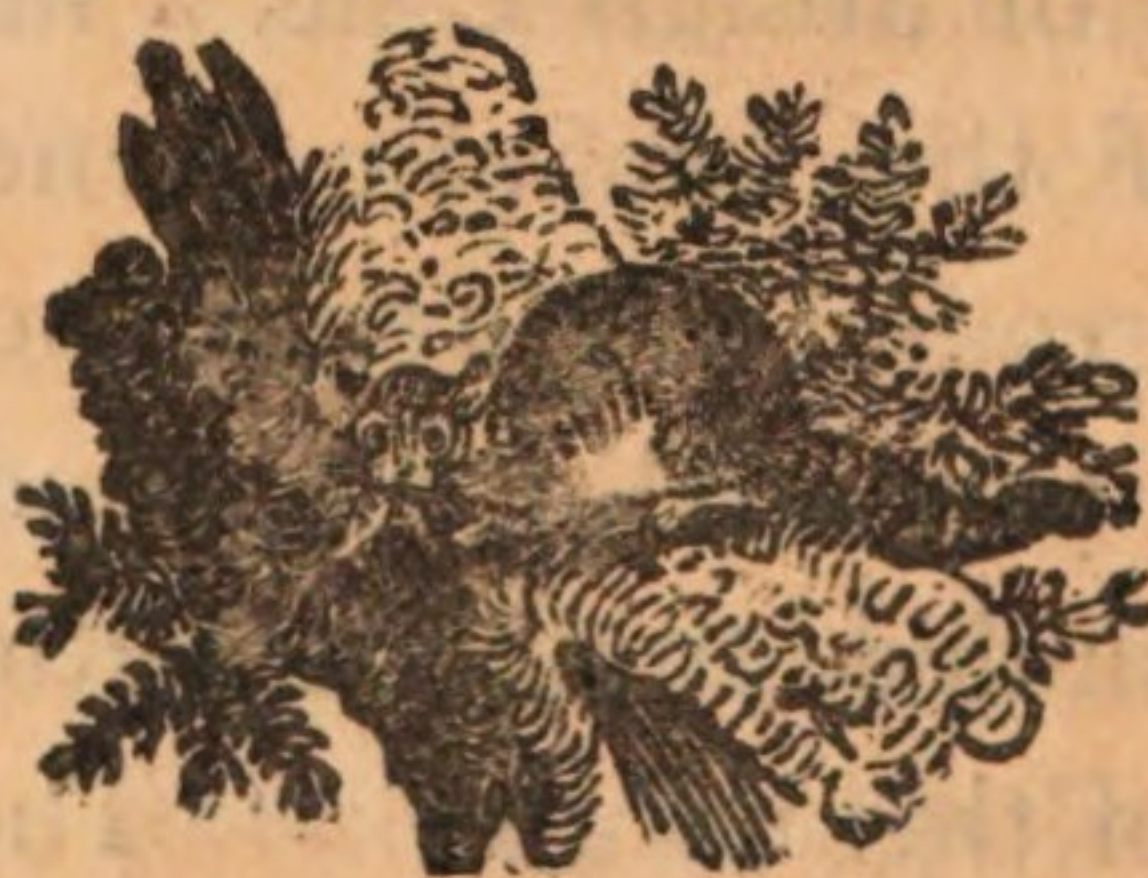
two members to parliament ever since the twenty-seventh of Henry the Sixth, who are now elected by such inhabitants as pay *scot and lot*. It has the advantage of a weekly market, held every Thursday; and two fairs in the year, one on the Monday before Whitsunday, the other on October the 29th; and being situated on the high-road leading from Salisbury to Wincanton, &c. it derives considerable benefit from the custom of travellers. Mr. Gough asserts, that it "is a mean market and borough town, memorable only for its venality. The greatest part of the town was destroyed by fire." At present it consists principally of one long street, built on the declivity of a gentle hill, and not having any river, either running through or near it, the inhabitants are often distressed for want of good water. The poor are principally employed by Mr. Beckford, in such avocations as are best suited to their age or abilities. In the history of the boroughs, is a long account of the petitions and political squabbles which occurred in 1775, relative to the election of members for this town. I have already hinted, that I wished to avoid every kind of argument, or expression which could be construed into political opinion. I shall endeavour to abide by that determination, and will therefore pass a subject which is only
calculated

calculated to irritate the passions, and overpower the reasoning faculties. Yet to shew the ideas which some people entertain of borough elections, I will relate the speech of a voter in this town, who, as one of the members was commencing an harangue, at the conclusion of a poll some years ago, interrupted him with the following laconic, and satirical remark:—"Stop, stop, zur, you need not trouble yourself to thank us; for if the 'squire had zent his great *dog*, we should have chosen him, all one as if it wur you, zur."

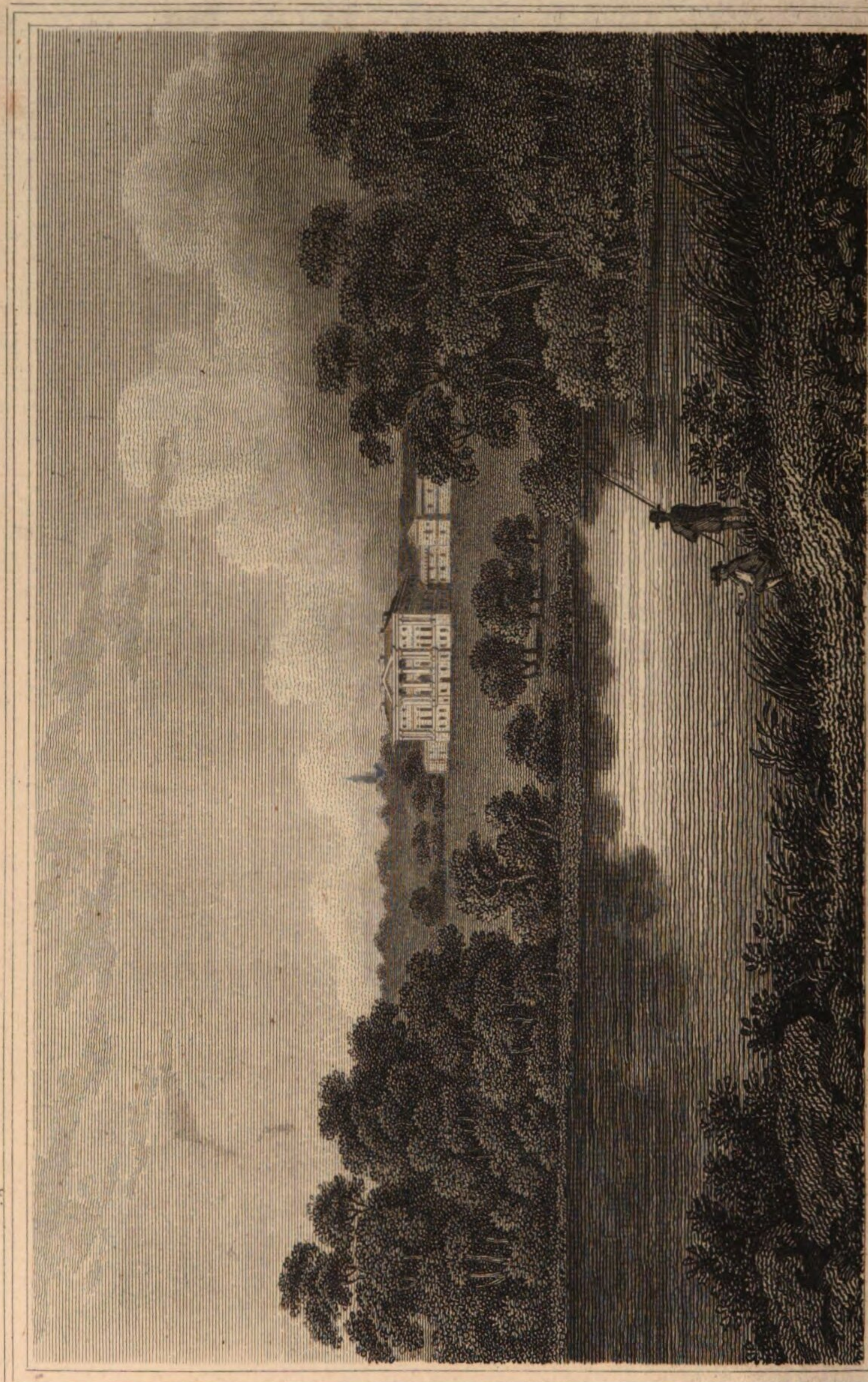
A road branches off from this place to War-dour, passing through the villages of Fonthill, Gifford, and Tisbury. The most conspicuous object from this road is Mr. Beckford's new abbey. This is erected on the summit of a high hill, covered with woods, and surrounded by a stone wall of above six miles in circumference. TISBURY is a large straggling village, and is noted for its quarries, and being the birth-place and residence of Josiah Lane, a man who transfixed some of the romantic scenes of Salvator into English ground. He constructed the grotto at Oatlands, executed the cascade at Bowood, and superintended the completion of several other works of this nature. "The cottages are mostly built of stone and covered with thatch. The church is tolerably spacious, and is regular
in

in its form both within-side and without, and is distinguished by the uniform character of its workmanship, which is in the simplest and best style of Norman-Gothic architecture; the carvings and decorations within bear a strong resemblance to those that support the roof at Westminster-Hall. In the church-yard is a large hollow yew tree, eight or ten yards in circumference, from the roots of which, near the centre, eight young stems have sprung up, twisting themselves together in a curious form, and at about the height of two yards struck into the centre of the principal remaining trunk of the parent tree, the hollow of which they almost entirely fill up*."

* Monthly Magazine, March, 1801.



SECT.



Britton del.

Storr sculp.

WARDOUR.

London. Published April 2. 1801 by Verner & Hood. Sculpted for the Beauties of Wiltshire.

SECTION II.

WARDEN.

THE seat of Lord Arundel, is generally visited by all persons of taste and science, who come within the vortex of its attraction. Fonthill is only five miles distant, consequently every gentleman who is travelling to see the one, will scarcely omit the opportunity of examining the other. From the preceding description the reader may be enabled to form an opinion of the latter, and to furnish him with some particulars of the former, is the object of the present section.

This magnificent pile was begun in the year 1776, and finished in about eight years. It reflects great credit on the abilities of Mr. Faine, who has displayed considerable taste and judgment, in the elegance of the building, and convenient disposition of the apartments.

The principal entrance to the grounds, is on the road leading from Sarum to Shaftsbury, which conducts us through a hanging wood.



SECT. XI.

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Having passed this, a variety of interesting objects burst on the sight, and arrest attention.

The house appears to emerge from the bosom of a grove, on the brow of a gentle ascent: beyond this, the new abbey at Fonthill rises from an eminence thickly covered with wood, and seems to be united with the domain of Wardour.

To the right, the old castle, so intimately connected with the annals of female bravery, displays its shattered walls, and gives birth to reflections, at once solemn and interesting. The view to the left takes in a large tract of country, in which the woods of Stourhead and Alfred's Tower, form the principal objects. But the road from Fonthill, after passing through the village of Tisbury, and some narrow lanes, conducts the traveller to the north front of the house, in which is the usual entrance. This opens into a hall thirty feet long, twenty-four in width, and twenty-four feet high, which leads to the grand stair-case. This cannot be viewed without admiration, and many persons of taste and science have declared that it is the handsomest piece of architectural ornament in the kingdom. The lightness and elegance of the execution, and peculiar beauty of the decorations, have a very captivating effect. A double flight of steps leads to a perystile of the Corinthian order, 144 feet in circumference.

circumference. Eight fluted columns with proper frieze and cornice, support a lofty cupola richly ornamented with trophies of music. The frieze is adorned with foliage, lions, wolfs heads, &c. being part of the family arms; and the arch leading into the saloon is also enriched with the same, disposed in a fancy ornament, wherein the German honours hold a conspicuous place. The doors, leading to the different apartments, are mahogany, in niches, elegantly and tastefully decorated. The *whole* produces the most beautiful *coup d'œil* I ever beheld.

There are twenty-six rooms on the principal floor, to describe which, with the pictures that embellish them, would fill a middling-sized volume. My limits preclude me giving a complete catalogue of these paintings; yet as there never was any regular account published, I will particularize the principal pieces.

The embellishments of this mansion, (speaking generally) appear to be associated with ideas of religion. *Monks* curiously carved in *ivory*; *crucifixes* elegantly wrought; paintings of *saints* and *martyrs*, both male and female; *holy families*, *resurrections*, and *ascensions*, are strewn about the house in great numbers and variety.

The furniture, paintings, apartments, &c. of many gentlemen's seats, are too often the victims
of

of whim, caprice, and levity; they are continually subjected to the mandates of *changeling-fashion*, whose ordinances are irrational, and whose attributes are often absurdities. Here, every thing, like the venerable monarch of the forest, seems stationary and permanent. The assemblage of paintings, &c. contained in this house, will most probably remain unaltered, during the lives of the present family.

THE BREAKFAST-ROOM.

Portraits of Lord and Lady Arundel, by Reynolds. Lord Arundel has four family portraits, painted by Sir Joshua at different times. The charge for the first was fifty guineas; for the second and third, one hundred; for the last, one hundred and fifty. This alteration of price *seemingly* corresponds with Horace Walpole's assertion, that "Sir Joshua grew avaricious in his old age."—"My picture of the young Ladies Waldegrave," continued Horace, "is doubtless very fine and graceful; but it cost me eight hundred guineas."

The conclusion drawn from this circumstance is derogatory to the knight's character; but, according to my ideas, it is not justified by the premises. As Sir Joshua advanced in his art, his performances were held in superior estimation; his

his name became famous ; and the enlargement of his price was more a consequence of his *celebrity* than a developement of his *love of gain*; it proves only what his employers were willing to *pay*, not what he would have been contented to *receive*. The variation in his charge is an index, marking the stages of his fame, rather than the graduations of his avarice.

Portrait of BLANCH, LADY ARUNDEL, copied from an old damaged painting. The features are soft and delicate, and by no means adapt themselves to the ideas we entertain of the character of the warrior.

This was copied from an old, but bad, original picture, by the accomplished Angelica Kaufman*, and, assuredly, no British female can contemplate it without emotions of pride and pleasure. The magnanimity and courage of BLANCH, and the genius and talents of ANGELICA, will ever furnish matter for panegyric and imitation.

The peculiar circumstances connected with the history of this Lady, (Blanch) must irresistibly interest the feelings. Her conduct is well calculated to display the dignity, and even he-

* This celebrated woman, I am informed, can converse in seven different languages. She is well skilled in music, and, as a female painter, stands unrivalled.

roism of the female character, when called into exertion by the powerful feelings which fill the bosom of the affectionate wife, the tender and provident mother. No man can read her history without venerating her firmness; no woman *ought* to read it without applauding her resolution, and determining to regulate her own conduct, (if ever under similar circumstances) by that of the spirited original.

In the *Mercurius Rusticus**, (a kind of newspaper) is an account of the transactions at Wardour; by which it appears that this lady displayed the same perseverance and bravery at this castle, which her father, the Earl of Worcester, exhibited at the castle of Ragland, in Monmouthshire. As these memoirs characterize the manners of the times, and paint the *hellish horrors of domestic warfare* in glowing colours, I shall make no apology for introducing a few extracts.

“ On Tuesday, the 2d May, 1643, Sir Edward Hungerford, a chief commander of the rebels in Wiltshire, came with his forces before Wardour Castle, in the same county, being the mansion-house of the Lord Arundel of Wardour;

* Written by Bruno Ryves, chaplain to Charles the First; at the Restoration he was made Dean of Windsor, and Secretary to the Garter.

but

but finding the castle strong, and those that were in it resolute not to yield it up, unless by force, called Colonel Strode to his help. These joined, made a body of thirteen hundred, or thereabouts. They summoned the castle to surrender; the reason pretended was, because the castle, being a receptacle of cavaliers and malignants, both houses of parliament had ordered it to be searched for men and arms; and if they found either money or plate, they would seize it for the use of parliament. The Lady Arundel, her husband being then at Oxford, refused to deliver up the castle, and bravely replied, she had commands from her Lord to keep it, and she would obey his command.

“ Being refused entrance, the next day, being Wednesday, the 3d of May, they bring up the cannon within musquet shot, and begin the battery, and continue from the Wednesday to the Monday following, never giving any intermission to the besieged, who were *but twenty-five fighting men*, to make good the place against an army of thirteen hundred men. They spring two mines, the first in a vault, did not do much hurt, being without the foundation of the castle; second, shook and much damaged the whole fabric.

“ The besiegers had often tendered some unreasonable conditions to surrender : to give the ladies, both the mother and daughter-in-law, and the women and children, quarter, but ‘ *not the men.*’ The ladies courageously, and nobly disdained and rejected their offers.

“ The castle, brought to this distress, the defendants few, oppressed with hunger, tired out with continual watching and labour from *Tuesday to Monday*, so distracted with hunger and want of rest, that when the hand endeavoured to administer food, surprised with sleep, it forgot its employment, the morsels falling from their hands while they were about to eat, deluding their appetite ; now, when it might have been a doubt whether they would first have loaded their musquets with either powder before bullet, or bullet before powder, had not the maid-servants (valiant beyond their sex) assisted them, and done that service for them ; lastly, now when the rebels had brought petards, and applied them to the garden-doors, (which, if forced, open a free passage to the castle) and balls of fire to throw in at their broken windows, all hopes of keeping the castle was taken away ; now, and not till now, did the besieged sound a parley ; and though in their *diurnals* at London, they

they have told the world that they offered three-score thousand pounds to redeem themselves and the castle, and that it was refused ; yet few men take themselves to be bound any thing the more to believe it, because they report it.

“ The articles of surrender were no sooner made than broken, as the besiegers ransacked the castle, and took every thing, wearing apparel, &c.*

“ There

* I have been favoured with a copy of the articles, by Lord Arundel ; the original of which is now at Wardour. No apology for the insertion of this historical document can be requisite.

Wardour Castle, the 8th of May, 1643.

Whereas the Lady Blanch Arundel, after five days siege, offered to surrender to us the castle of Wardour, upon disposition, and hath given her word to surrender it.

These are, therefore, to assure her Ladyship of these conditions following :

That the said castle, and whatsoever is within it, shall be surrendered forthwith.

That the said Lady Blanch, with all the gentlewomen, and other women-servants, shall have their lives, and all fitting respect due to persons of their sex and quality ; and be safely conveyed unto Bath, if her Ladyship likes, not to Bristol ; there to remain till we have given account to the parliament of her work.

That all the men within the castle shall come forth and yield themselves prisoners unto us, who shall all have their lives, excepting such as have merited otherwise by the laws of the kingdom before their coming to this place, and such as shall refuse or neglect to come forth unto us.

“ There was in the castle, amongst many rich ones, one extraordinary chimney-piece, valued at 2000*l.* this they destroyed. There were likewise rare pictures, works of the most curious pencils that were known to this latter times of the world, and such as that Appelles himself (had he been alive) need not blush to own for his. These, in their wild fury, they break and tear to pieces; a loss that neither cost nor art can repair.

“ They lead the ladies, and lady’s children, two sons and a daughter, to *Shaftsbury*, some four or five mile from Wardour*. They bring

That there shall be care taken that the said Lady Blanch shall have all things fitting for a person of her quality, both for her journey and for her abiding until the parliament give further order; and the like for the other gentlewomen, who shall all have their wearing apparel.

That there shall be a true inventory taken of all the goods, which shall be put in safe custody, until the further pleasure of the parliament be signified therein.

That her Ladyship, the gentlewomen, and servants aforesaid, shall be protected by us, according to her Ladyship’s desire.

EDW. HUNGERFORD, (s.)

WITH. THODE, (s.)

* The learned and illustrious Mr. Chillingworth was in Wardour Castle when it was taken; he had retired thither in very bad health.

SEWARD’S ANECDOTES.

five

five cart loads of their richest hangings and furniture from the castle to Shaftsbury, and plundered the whole castle; without, burnt all the out-houses, pulled up the pales of two parks, one of red deer, one of fallow; what they did not kill, they let loose; cut down all the trees about house and grounds; oaks and elms, such as few places could boast of the like, whose goodly, bushy, advanced heads, drew the eyes of travellers on the plains to gaze on them, they sold at 4d. 6d. or 12d. a piece, that were worth three, four, or five pounds apiece. They dig up the heads of twelve great ponds, some of five or six acres, and destroy all the fish. They sell carps of two feet long for two-pence and three-pence apiece; they drive away and sell their horses, kine, and other cattle, and having left nothing in either air or water, they dig under the earth. The castle was served with water brought two miles by a conduit of lead, and intending rather mischief to the King's friends, than profit to themselves, they cut up the pipe and sold it (as these men's wives in *North Wiltshire* do bone lace) at 6d. a yard; making that waste for a poor inconsiderable sum, which 2000l. will not make good. The losses are valued at 100,000l. The rebels having carried the two ladies prisoners to Shaftsbury, thinking them not safe enough, their

intent is to remove them to Bath, a place much infected with the plague and small-pox. Ladies pleading against that, they carry some to Dorchester, a place no less dangerous for the infection of schism and rebellion, than Bath for plague."

Near the altar of the elegant chapel which I shall mention hereafter, is a monument inscribed as follows :

TO THE MEMORY OF
THE RIGHT HON. THOMAS LORD ARUNDEL,
SECOND BARON OF WARDOUR,
AND COUNT OF THE SACRED ROMAN EMPIRE;
WHO DIED AT OXFORD
OF THE WOUNDS HE RECEIVED AT THE BATTLE
OF LANSDOWN,
IN THE SERVICE OF KING CHARLES THE FIRST;
FOR WHOM HE RAISED A REGIMENT OF HORSE,
AT HIS OWN EXPENCE,
AT THE TIME OF THE USURPATION.
OBIIT 19TH MARCH, 1643. ÆTAT. 59,

AND OF
THE RIGHT HON. BLANCH, LADY ARUNDEL,
HIS WIFE, DAUGHTER OF EDWARD SOMERSET,
EARL OF WORCESTER,
LORD KEEPER OF THE PRIVY SEAL, MASTER OF
HORSE,
AND KNIGHT OF THE MOST NOBLE ORDER OF
THE GARTER,

ANCESTOR

ANCESTOR TO THE DUKE OF BEAUFORT,
LINEALLY DESCENDED FROM JOHN OF GAUNT,
DUKE OF LANCASTER,
SON OF KING EDWARD THE THIRD.

THIS LADY,
AS DISTINGUISHED FOR HER COURAGE, AS FOR
THE SPLENDOUR OF HER BIRTH,
IN THE ABSENCE OF HER HUSBAND,
BRAVELY DEFENDED THE CASTLE OF WARDOUR,
WITH A COURAGE ABOVE HER SEX, FOR
NINE DAYS,
WITH A FEW MEN,
AGAINST SIR EDWARD HUNGERFORD, EDMUND
LUDLOW,
AND THEIR ARMY,
AND THEN DELIVERED IT UP ON HONOURABLE
TERMS.

OBIIT 28TH OCT. 1649. ÆTAT. 66.

I shall now proceed with the description of the pictures:

Our Saviour taken from the Cross, by Spagnoletto.

The body of our Saviour, fore-shortened, and reclining in the arms of St. John, is finely painted. One would imagine the artist must have descended to the mansions of the dead, and studied the "breathless corse," before he could have imitated the cadaverous and flabby flesh so admirably. The countenance of the Virgin is overwhelmed

overwhelmed with grief the most inexpressible and pungent. She is on her knees, with her hands clasped, and her eyes directed towards Heaven, as if in the act of soliciting the Deity to give her a sufficiency of resignation and fortitude to enable her to retain her senses. The heart that possesses the smallest particle of sensibility, would fill with emotion, would be racked to the very core, on a few moments contemplation of this picture. The sorrow of the Virgin is extreme, and the tears which have started to her eyes, seem to be congealed and fixed by the intensity of her anguish. Very little abstract attention will make the scene appear real, and immediately transacting before the sight of the spectator.

DRAWING-ROOM.

Head of an old Woman, by Rembrandt.

In his usual stile—strong contrast of light and shade—finely coloured.

St. Jerome, by Rubens.

Two Snow Pieces, by Foschi.

He was a young artist, of singular taste; for, contrary to the practice of most landscape-painters, he chose the snowy winter scenes for his pencil, and executed them with much truth of colouring. He was patronized by the Emperor Francis,

Francis, who placed him in the Florentine academy.

Lord Arundel gave him ten guineas each for these paintings.

St. Bernardine, by Titian.

Very good head—striking character. A most capital picture.

Landscape, by G. Poussin.

Storm at Sea, by Vernet.

A wonderful fine picture, full of expression and horror. One vessel in great danger; another nearly buried in the waves—masts, yards, &c. dashing against rocks—passengers thrown on shore—every attitude and countenance expressive of distress and terror—billows foaming—trees shivered by the violence of the wind—lightning darting through the clouds, and gleaming on the distant towers, &c.

Calm, Moonlight, by ditto.

A fine contrast to the above.—In that, all is agitation and bustle; here, every thing is composed and at rest. The one excites ideas the most terrific and appalling; the other, images the most soothing and consolatory. In the left of the picture, is a cluster of figures round a fire; in the centre, a small vessel, with light shining through the cabin windows, and sweetly tinging the unruffled surface of the waters. The reflec-

tion of the moon on the clouds, sea, and other objects, is finely executed, almost beyond a parallel. The silvery tint is Nature. The history of these pictures is interesting.

At the time Lord Arundel was furnishing Wardour Castle, Vernet was employed by Louis the Fifteenth to paint the different sea-ports in France; it was therefore difficult to get a picture from him. Lord Arundel particularly wishing to have some of Vernet's pieces, Mr. Hoare, who had befriended that artist when in distress, undertook to gratify his Lordship's wishes, and wrote to Vernet, who engaged to paint two in his best manner for four hundred guineas. This he performed in about two years, and sent them to England, with a letter, signifying that if Lord Arundel disapproved of them, he would gladly take them back. His Lordship knew their merit, and judiciously determined to keep them in this country. Vernet has *declared*, they are two of his finest productions; and few who see them will refuse their assent to the observation.

The composition, the colouring, the expression, and ordonnance of these pictures, are all admirable.

Some anecdotes, characteristic of Vernet, have been related to me from good authority. They

shew the hazards which an enthusiastic genius will encounter in pursuit of a favourite study. When the tempest howled, and other mortals shuddered and shrunk within themselves at the sublime, yet soul-harrowing effects of the thunder-storm, Vernet was sure to be on the beech; where he often prevailed on the watermen to put to sea, even during the heaviest storms, in a small open boat. At one time he gave some watermen three guineas to go out for an hour. By these means his mind became familiar to horrors, and his pencil capable of embodying the effects produced by the raging of the elements in all their sublimity and grandeur.

Two small Landscapes, by Brueghel.

The sky and water peculiarly blue.

Moses striking the Rock, by Bescher.

Grouping very good.—Great eagerness to drink displayed in the faces and attitudes of the crowd.

The Israelites gathering Manna, by ditto.

Two Sea Pieces, by La Croix.

La Croix was master to Vernet, but is much inferior to his pupil.

LORD ARUNDEL'S STUDY.

Tobit going to meet his Son, by Gerard Douw.

This

This is a very capital picture. It has been remarked, that the paintings of Gerard Douw are generally small; this is an exception. To the most minute detail of the Flemish school this artist united the force of his master, Rembrandt, and the expression of the most eminent Italians. Many anecdotes have been related of the *minute particularity* which G. Douw evinced in the finishing of every part of his pictures. These are exemplified in the piece before us; where the earthen pitcher, spinning wheel, and various other domestic utensils, are apparently real objects, and not painted representatives. The face, hands, legs, and drapery of the old man, are admirably touched*.

Our Saviour giving the Keys to St. Peter, by An. Carracci.

The Samaritan at the Well, by Filippo Laura.

The Bay of Naples, with a View of Vesuvius, by Foschi.

Two capital Landscapes, with Robbers, by Sal. Rosa.

A large Picture, of Rocks, by ditto.

Cascade of Tivoli, by Vernet.

Inside of a Church, by P. Neefs.

* Pilkington's Dictionary contains a long account of this artist.

This beautiful picture was part of the celebrated collection of Monsieur Verelst, of Brussels, who, from an imaginary illness, kept his house for eight and twenty years. He was always dressed, as represented in the print made of him, (which adorns the cabinet of the bed-chamber) in an elegant night-gown, and night-cap, both magnificently ornamented with the finest Brussels lace. Though he never went out, he had most sumptuous equipages, jewels, furniture, &c. besides a very splendid table, a magnificent collection of pictures, and every sort of curiosities, arranged in the most beautiful order. He kept a physician constantly in his house; and, notwithstanding he enjoyed the most perfect health, until a short time before his death, had generally a consultation of medical men once a month. He died very rich: his property was divided amongst distant relations.

Two small pieces, delicately painted, of our Saviour appearing to Mary after the Resurrection.

A Crucifixion, most beautifully carved in Ivory, by M. Angelo.

The body of our Saviour is about twelve inches long, and is cut out of a single piece of ivory. The arms being extended, and nailed to the cross, are carved from two other pieces, and
joined

joined at the shoulders. The anatomy is remarkably well executed.

Two Landscapes, by Lucatelli.

Two ditto, by Poussin.

A singular and valuable bookcase, inlaid with agates, lapis lazuli, and other curious stones.

SALOON.

Joseph interpreting the Dreams of Pharoah's Baker and Butler, by Murillo.

A Shepherd playing on the Bagpipe, by M. Angelo da Caravaggio.

Two Landscapes, by Sal. Rosa.

The Infant Jesus sleeping on a Cross, by Titian.

The late president of the Royal Academy termed this a very capital picture ; any comments from me would be superfluous.

Head of an Hermit, by Sal. Rosa.

Landscape, Diana and Acteon, by Carlo Labruzzi.

Ditto, Diana hunting a Stag, by ditto.

Two Landscapes, by La Croix.

Two ditto, with Cattle, by Rosa di Tivoli.

Jacob's Departure with his Family, by N. Poussin.

Jacob's Interview with his Son Joseph, by ditto.

Two

Two Landscapes, by Sal. Rosa.

Queen Henrietta, copied by Russel, from the half length at Windsor.

St. Bernard, by Dominico Feti.

Madona, by Carlo Dolci.

Two Sea Pieces, by Manglard.

Trumpeters at a Booth, by Wouvermans.

A Surprise of a Convoy, by Pallamedi.

Two Landscapes, by Swanevelt.

Old Woman paring Apples, by D. Teniers.

Over the chimney is the much admired picture of the Holy Family, by Andrea del Sarto.

Two well painted pieces of architecture, by Bibiena.

This artist was warmly patronized by the Duke of Parma. His perfect knowledge of the Chiaro-Oscuro is strikingly illustrated by the masses of light and shade so judiciously introduced into his architectural paintings.

The Appearance of the Angel to Hagar, by Pompeia Battoni.

This is a very fine painting. Hagar, in the greatest distress, is leaning on her elbow. The arm supporting her head is so exquisitely coloured, that it seems, even when closely inspected, to be bursting from the canvas. One foot, which appears from the skirts of her garment, is quite round and protuberant. Ishmael is

fainting in the back ground. Hagar is the painter's own daughter, Benedetto.

View of Caius Cestius's Pyramid, by Heigh-tenburgh.

Landscape, by Lucatelli.

THE DINING PARLOUR,

Contains several family portraits, by Vandyck and Sir Peter Lely.

Two Sketches, by Poussin; the Sacrifice of Abraham, and Cain and Abel.

An old Woman looking at a Piece of Money, by Rubens.

A finely painted, wrinkled, weather-beaten face, without teeth, beautifully marked—character very striking.

Portrait of Cardinal Pole. This picture was copied from the original in the Vatican palace at Rome. Sir Joshua regarded it as a fine picture. There is another in the palace at Lambeth.

In this room is a curious specimen of ancient workmanship, brought from Glastonbury Abbey; this is a GRACE CUP, OR WASSEL BOWL, composed of oak, in very fine preservation, and exactly in the form of a modern tankard; its contents are just two quarts, ale measure. Originally there were eight pegs, placed one above another, in the inside, which divided the con-
tained

tained liquor into equal quantities; four of these remain, and the holes are discernible from which the others have fallen. The cover and body of the cup are ornamented with a number of figures in basso-relievo. On the lid is carved the Crucifixion, with the Virgin Mary, St. John, and two cherubs. The knob on the handle represents a bunch of grapes. Round the body are the twelve apostles, whose names are inscribed on labels under their respective figures; St. Peter bears a key, St. John supports a chalice, and Judas Iscariot grasps at a purse. In the hands of each of the others is an open book. Beneath the labels are birds, beasts, serpents, flowers, &c. The three feet on which it stands represent as many couchant lions.

It is uncertain by what means this singular curiosity came into the hands of the Arundel family, or in what manner it escaped the destruction in which the superb edifice of Glastonbury was involved; yet its preservation in the civil wars must be ascribed to Lady Blanch, whose heroism I have just related. When the conditions on which the castle surrendered were violated by the parliamentary forces, that distinguished lady took an opportunity of secreting various articles of her property, and among the rest this cup, which she highly valued, and kept

in her possession during the remainder of her life.

In some observations on this cup, written by the Rev. Mr. Milner, and published by the Antiquarian Society, it is determined, on considerations deduced from the shape of the letters, figures, ornaments, &c. to be of true Saxon origin, and intended for a grace cup, or wasselling bowl. The curious reader will be highly gratified by the perusal of this paper; in it the custom of wasselling is treated at considerable length. I shall make a short extract, which conveys a glance of the age in which this singular antique was produced.

“ King Edgar, in order to restrain the prevailing habit of drunkenness, which had been introduced among his subjects by the Danes, caused certain pins, or pegs, to be fixed in the drinking cups, appointing a punishment for those who drank below their proper mark. Now, as so singular, and, I will add, so ineffectual a law, was not likely to have been long enforced after the time of the Prince who framed it, so I think he himself would never have attempted to impose it upon the nation at large, unless they had been, in some degree, prepared for it, by seeing it already observed in their numerous religious communities.”

YELLOW

YELLOW ROOM.

The Cascade of Terni, in Italy, by Vernet.

The Bearing the Cross, by An. Carracci.

Landscape, with Cattle, by Rosa di Tivoli.

The Chymist, by Meiris.

The Annunciation, by Teniers.

RED ROOM, OR STATE BED CHAMBER.

Copies of the two admirable Claudes, at Font-hill, by a young artist at Rome.

Copy of another beautiful painting, by the same artist. The original of this picture is in the Barberini palace.

A capital small picture of Cardinal Pole.

A true original picture, by Holbein.

Landscape, by Ruysdael.

A very fine head of Thomas, first Lord Arundel.

The Angel conducting Peter out of Prison, by Caravaggio.

Sir Thomas More.

The original picture, by Holbein, belongs to the Crescensi family at Rome. This was copied in that city by a German artist, who was celebrated for imitating Holbein so exactly, that the difference could hardly be distinguished. The following story of the original is current in the Crescensi family: When Sir Thomas More was

beheaded, the picture was flung out of the royal palace to the populace, by order of Anne Boleyn, and afterwards purchased by the Marquis Crescensi, who was then in London.

In this room there is likewise a very rich state-bed, in which the Kings Charles the First and Second, and James the Second, lay when at Wardour.

This bed, with the cup before mentioned, were almost the only things preserved from the ruins of the old castle.

In the ANTI-ROOM to Lady Arundel's cabinet, is a curious picture of Roman ruins, presented to Lady Arundel by Prince Rezzivico, who patronized the new manufactory established at Rome, called CAUSTICK. This is a composition of wax, which is laid upon a board, and has the appearance of water-colour painting. The invention is only revived; the ancients practised the same method.

Lady ARUNDEL'S CABINET is filled with rarities: among them are two beautiful crosses, richly ornamented with diamonds; one of these was worn by the learned Cardinal Pole, whose portraits I have just mentioned; the other was given to the Arundel family by the Grand Duke of Tuscany—this is of excellent workmanship; a monk kneeling, carved in ivory,
his

his hands clasped and uplifted—this is sweetly done; a large basket, made of ivory, and pierced like blond lace, exceedingly well executed; a set of china, most beautifully painted by Rubens; and a very curious table, the work of Mrs. Nickel.

In this cabinet there is also a small picture, by Vernet, painted before he altered his mode of colouring, when he imitated Breughel. This esteemed piece was given by the artist to his friend Piranesi, that excellent engraver. Some drawings, by Lord Clifford; and a number of pencil sketches and drawings, by the late Mr. Giles Hussey*; two of these are very neatly and delicately finished. One of them, a profile, is a portrait of the artist himself; the face is round and full, the hair closely tied and formally smooth. This is regarded as a good likeness; it is a pencil drawing, tinged with a slight wash; the other is the likeness of a man who was porter to his brother. This is most exquisitely pencilled; the face is extremely singular.

The CHAPEL, situated in the west wing, is acknowledged to be, internally, the most beautiful private chapel in England; it is ninety-five feet long, forty broad, and forty high; the

* Some particular anecdotes of this singular artist will be given at the conclusion of this description.

ceiling and sides are embellished with tasty and well-arranged stuccoed ornaments. The walls are divided into compartments, hung with large and beautiful pictures; the subjects from scripture. The altar is extremely fine, being composed of different species of agate, marble, &c. On one side is an elegant organ, by Green; on the other, a choir supported by composition pillars, in imitation of Sienna marble, by Bartoli; the two pilasters, and the incrustation of the lower part of the walls, are of real marble of the same kind, yet the composition of the pillars is so perfect, that we can scarcely distinguish the difference. The chapel was built from the designs of Paine; the sanctuary was an addition made by Soane; Giacomo Quirenzo, an Italian, composed the altar. The sarcophagus, a remarkable fine piece of verd antique, was dug out of some ruins near Rome. The chapel is enriched with painted windows, by Eginton. At the west end is a gallery, with seats, &c. for the accommodation of strangers.

SECT. XII.

WARDOUR CASTLE--G. HUSSEY--ASHCOMB.

A PLEASANT umbrageous path, through a walk called the Grove, leads from the house to the old castle, which is about half a mile distant, and constitutes a fine ornament to the grounds. It is situated at the end of a valley, from which rises a hill thickly mantled with wood, and forming a rich back ground in the shape of a crescent. The castle, which during the civil wars was an important garrison, as well as a splendid baronial mansion, is now a mass of ruins, covered with ivy, and tenanted by the chattering daw, and moping owl; yet the lover of the picturesque will be delighted with its dilapidated walls and woody accompaniments. The area within the outer walls and the castle, is a neatly trimmed pleasure-garden; and, though somewhat out of character with the ruins, is thereby rendered pleasant, and easy of access.

The

The garden is admired for its simplicity, being nearly a smooth lawn, ornamented with very fine cedars of Libanus, cypresses, &c. It is formed on a raised ground that was formerly fortified. Beneath are several sally-ports and under-ground passages, which communicate with the old castle.

Over the great gateway, at the east entrance, is a head of our blessed Saviour, with these words in golden letters :

“ SUB NUMINE TUO
STET GENUS ET DOMUS.”

“ Under thy protection may our house and race be upheld.”

Immediately below this is the following inscription :

“ GENTIS ARUNDELIAE LANHERNIA PROLES
JUNIOR, HOC MERUIT, PRIMO SEDERE LOCO.
UT SEDIT CECIDIT, SINE CRIMINE PLECTITUR
ILLI

INSONS, IN SONTEM FATA SEGUNTA PROBANT,

NAM QUÆ PATRIS ERANT, MATTHEUS FILIUS
EMIT

EMPLA AUXIT STUDIO PRINCIPIS AUCTA MOMENT

COMPRECOR AUCTA DIU MANEANT AUGENDA
PER ÆVUM

HEC DEDIT ERIPUIT RESTITUITQUE DEUS.”

“ Sprung

“ Sprung from the Arundel Lanhernian race,
Thomas, a worthy branch, possess'd this
place ;
Possessing, fell !—Him, guiltless, Heav'n re-
mov'd,
And by his son's success, him guiltless prov'd !
By royal grace, restor'd to these domains,
Matthew, his heir, increas'd them, and retains.
Through ages, may they yet enlarg'd de-
scend,
And God, the gift resum'd, renew'd, defend !”

In the centre of the building is an open court in the form of a sexagon, with a well in the middle, into which the plate and other valuables were thrown during the siege. Hence several door-ways conduct to the different apartments. One stair-case only remains perfect ; it leads to the top of the castle, which being very high, the view is extensive and pleasing. The castle was destroyed by Lord Arundel, who, on his return from Lansdown, a few days after Lady Blanch had surrendered, dislodged the parliamentary forces by springing a mine.

A few paces from the castle is the former residence of the family, now converted into a farmhouse, stables, &c. The family removed to their present abode about twenty-three years since.

This

This domain was anciently in the possession of the family of St. Martin, who purchased it of the crown, one of whom, *Lawrence St. Martin*, was Knight of the shire, 34th Edward the Third. The intermediate Lords of Wardour were the Lovels, Touchet, Audleys, and Willoughby de Brooke, from whom it came to Sir John Arundel, of Lanhern, whose grandson Thomas was created a Count of the holy Roman Empire, by Rodolph the Second, Emperor of Germany*, for his valiant behaviour in the assault of several cities and castles, and his gallantry in attacking the water-town of Gran, belonging to the Turks, near Strigonium, in Hungary. In this famous engagement, he took the Turkish standard with his own hands. Previous to the late revolution, this trophy of his glory was preserved in the Vatican, at Rome. His patent is dated Prague, December 14th, 1595.

Queen Elizabeth had particularly recommended him to the Emperor, in a letter that is still extant at Wardour, dated the 10th of February, 24th year of her reign; but she would allow him no precedence from his title. James the First created him an English baron, and this honour is still enjoyed by his descendants. Thomas,

* This title is to descend to his heirs, male and female, for ever.

the second Lord, raised a regiment of horse at his own expence, for the service of Charles the First; was shot in the thigh by a brace of pistol bullets, at the battle of Lansdown; he died soon after at Oxford, and was buried with much pomp at Tisbury.

The third Lord Arundel was impeached at the instance of Titus Oates, and imprisoned, but afterwards liberated on bail. On the accession of James the Second, he was made Lord Privy Seal; at the abdication of that prince, his Lordship retired to his seat in this county, and passed his life in the most hospitable manner.

Of the fourth Lord I know very little; he had one son, who was killed at the battle of the Boyne, fighting for King James.

Nothing material of the fifth and sixth Lords has come to my knowledge.

The seventh Lord married Mary, daughter of Richard Arundel Bealing, Esq. the heiress of the elder branch of this house; thus uniting the two chief branches of the family, which had been separated more than two hundred years.

Henry, the eighth and present Lord, succeeded his father, September 12th, 1756. He married Mary Christina, daughter and heiress of Benedict Conquest, Esq. of Irnham, in the county of Lincoln.

The

The Arundels came into England at the conquest. Their ancestor, Roger de Arundel, was found possessed of twenty-eight manors, at the time of the general survey, in the twentieth year of William the Conqueror.

MR. GILES HUSSEY.

The operations of original genius are ever eccentric. The man who spurns the shackles of custom, and dares to act from the emotions of his own bold and animated mind, uninfluenced by the power of habit, and uncontrolled by the scorn and contumely which the ignorant and the vulgar are ever prepared to cast on those who forsake the beaten track, is a phænomenon that seldom visits the lower world. Yet, such a phænomenon was Mr. Giles Hussey; a man whose fancy was so brilliant and excursive, whose talents were so masterly and rare, that a faithful delineation of his character would seem like a history of human genius, rather than the memoir of an individual. Though my opportunities of acquiring information have been too few to enable me to furnish the public with such an invaluable desideratum, I have still been able to collect some dispersed anecdotes of this artist's eventful history, which the more successful gleaner may hereafter augment and bind into a
full

full sheaf. Convinced that every admirer of human abilities will be interested by these characteristic sketches, I shall not degrade their value by apologizing for their length. My reason for inserting them at this place, originated from his having spent much of his time at Wardour, where many specimens of his talents are still preserved.

Giles Hussey was the sixth son of John Hussey, Esq. of Marnhill, in Dorsetshire, at which place our artist was born, February 10th, 1710. We generally feel some anxiety to know the early propensities and juvenile actions of those persons who have attained eminence. At a very early period of life, the predilection of young Hussey's genius became apparent. He was destined for trade; but the soul of Hussey soared above a Counter, nor could he brook the idea of being nailed to a shop-board like a bad shilling; and though he might have loved figures, yet he preferred the human figure to any one in the multiplication-table. He received the first rudiments of his education at Douay, whence he was removed to St. Omer's. Here he pursued his studies with much avidity; but his favourite study was still predominant, and his father was prevailed on to place him with Richardson, the painter. This artist retained his pupil but a very short
4 time;

time ; the idea of a seven years apprenticeship appeared too formidable for Hussey to encounter, who spurned the trammels of an indenture, and put himself under the tuition of — Damini, an Italian painter of history. With this master he continued about four years, assisting him in his profession *, copying pictures, &c. In 1730, Hussey and his master went to Bologna, where the latter tricked the young artist out of his money, and most of his clothes, and left him in a very deplorable situation, in a strange country, where he knew not a human being to whom he could apply for necessaries or consolation. In this state he continued for nearly three months, embarrassed in circumstances and distressed in mind. But fortune, that capricious goddess, sent him a guardian angel in the shape of an ambassador ; this was Signior Gislonzoni, who proved himself a friend and protector to the young artist.

At Bologna he continued between three and four years, and then travelled to Rome, at that time the focus of the polite arts : but now the rays are dispersed, and England and France have attracted many of those beams which gave a light and lustre to the imperial city. At Rome

* Damini was employed to decorate the cathedral of Lincoln, in which Hussey assisted.

he was considered as a painter that would restore the splendor of the art. Here he obtained the notice of that celebrated artist, Hercule Lelli, who had sprung from a blacksmith's anvil into a painting-room, and shone more by the brilliancy of his colouring, than by the sparkling of his iron. Under the liberal tuition of this extraordinary man, young Hussey acquired much practical knowledge, and derived a valuable fund of information. Lelli was a skilful artist; and that he was a man endowed with a noble liberality of mind, will be evident from the following reply which he made to Hussey, when he asked him on what terms he would receive him as a pupil: "*What we receive from God, we should give gratis; and the liberal arts are not to be sold. I accept you, not as a scholar, but as a friend; and I wish to be known and called by that title, and not by that of master.*" This is true friendship, true philosophy, and true wisdom. "Lelli," says Mr. Barry, in his patriotic and energetic letter to the Dilettanti Society, "was succeeded by Stewart, both men of genius and merit, but both diverted from that path which would have conducted them to excellence; whilst Hussey, with more sublime, and more advanced talents than either, eager to crown his art with the most conceivable perfection, appears unfortunately to

have lost himself by wandering too far in theological speculations." He continued his studies at Rome with increasing reputation, till the year 1737, when he returned to his native country, where he was necessitated to paint portraits for his subsistence. This was peculiarly mortifying to a mind formed like Hussey's, that panted for a nobler occupation. To create an ideal world of grandeur and beauty, were the objects of his ambition; not servilely to copy the muffin-face of an inanimate baker, the savage deformity of a senseless porter*, or the tame insipidity of a laundry-maid. "He was patronized (says an anonymous writer in the Monthly Magazine) by the late Duke of Northumberland, for whom he painted a Bacchus and an Ariadne, which still are to be seen at Sion House, as proofs of what his genius was capable. His style was grand. He was full a century before his contemporaries in his knowledge of the art. He had embraced an ambition of the noblest kind; 'an ambition (to use Mr. Barry's words) of introducing to his country, the *true sublime style of historical art*, founded upon the Grecian purity of design, and blended with whatever was great and estimable in the celebrated leaders of the Italian schools and their followers, who imitated and improved

* A portrait of this kind may be seen at Wardour.

upon them.' But he who outruns his contemporaries, will be the object, and if he has not fortitude, the sacrifice of their malignity. He descended to portrait-painting for subsistence; but those who did not paint even portraits as well as himself, could more skilfully wield the weapons of intrigue; and for some years, this once adventurous spirit could earn the scantiest meals by no other means but making copies from a likeness he had taken of the *Pretender*, when at Rome. An anecdote will shew to what distress he was reduced. The late Mr. Duane, the celebrated conveyancer, was, it is well known, a collector of pictures. Mr. Duane was one of the last of those who continued to do acts of kindness to the unfortunate Hussey. He one day went to Hussey's lodgings to take the painter to dine with him, to meet a nobleman and another person of rank, who wished to have copies of the *Pretender*. Hussey begged to be excused. His only remaining patron pressed the invitation, and was almost angry, with what he thought proceeded from resentment, at not being asked more formally. But Hussey, above all men, was free from a captious temper; and Mr. Duane at last wrung the secret from him—he had no linen to appear in, the only shirt he had being in his landlady's tub. Mr. Duane removed that difficulty;

difficulty; and was led by humanity to enquire into his situation, which he did not apprehend to be so low. He found it deplorable enough; and learned, that he increased his distress by his benevolent disposition, having two or three pensioners, still poorer and more helpless than himself, who came to him for a little weekly aid, which sometimes he begged, but more frequently gave them his own morsel.

“ Mr. Hussey, driven out of all employment, retired, at last, to his brother, who had succeeded to the paternal estate, and begged some little hovel to live in, and some small provision for his support. The brother melted into tears, and said: ‘ You, my dear brother! you live in a hovel! You are a man. You are an honour to the family; I am nothing. You shall take this house and estate, and I will be your guest, if you please.’ The brothers lived together without its being distinguishable who was proprietor of the estate, till the death of the elder put the painter in the possession of it. After continuing some years at Marnhull, where he enjoyed affluence and ease, and where he could give full scope to the bent of his genius, he made over all his possessions, and retired to Beaston, near Ashburton, in Devonshire. At this place, in the month of June, 1788, whilst working in the garden, he suddenly

suddenly fell, 'as by a stroke ethereal stricken,' and suddenly expired.

The principles entertained by this extraordinary man, and the peculiarity of his notions, were singular and original. Though totally ignorant of the scientific rules of music, and the principles of harmony which regulate this fascinating science, he yet contended, that harmony invariably prevails throughout *Nature*; and that it should also predominate over, and regulate *Art*. This opinion he soon practically exemplified. The scientific musician instantly distinguishes the discordant note; the tasteful and correct painter is immediately offended with false lines, and erroneous proportions; the musician has the advantage of producing harmony by an established scale; but the painter's "compass is in his eye." Hussey invented a plan of drawing correct proportions by a determined rule; this he called a musical scale, by which he always drew the human figure. That he produced some of the most graceful contours, and copied many of the antique statues tastefully correct, I am warranted in asserting, from the evidence of a competent judge.

The application of this musical scale puzzled many of his friends, and furnished a subject of invidious sarcasm for his enemies; for such

U 3

detestable

detestable monsters will ever spring up around that man, who by mind, genius, or any other fortunate qualification, shall rise above his contemporaries.

In Mr. Jones's learned physiological disquisition, he very justly observes, that the theory of music is applicable to the sister arts of painting and poetry, and also to those of architecture, sculpture, and other works of art. An extract from this work will explain this subject more fully: "The human eye prefers rational and commensurable objects, as the ear does musical intervals, and compares them; and simplicity of ratio, in both cases, gives the delight. Thus, in buildings, and ornaments, &c. if the length be to the breadth and height as two to one, the ratio is that of the octave; if, as three to two, the ratio of the diapente, another perfect concord, and the figure will be a cube and a half. If the length be to the breadth, as three to two, and the height to the breadth, as three to four, then the height will be to the length as one to two; and we shall have all the ratios of the fifth, the fourth, and the eighth, which constitute a complete system, and perfectly delight and satisfy the eye. If we reduce this to practice, the number will be twenty-four for length, sixteen for breadth, and twelve for height, or any other that have the same proportions,

4

portions. In sacred buildings, the form of a cross has a fine effect, if the breadth be to the length as two to three, the ratio of the diapente, and the point of transection in the same ratio, the eye will at once perceive it to be, not only the most unexceptionable, but also the most beautiful that can be found."

This system appears to have been the same as that adopted by Hussey, which will be evident from the following particulars, extracted from a letter of this gentleman :

"The difference," says Mr. Hussey, "between objects lovely and disagreeable, does not depend upon the resolution of concords into discords, but on the modes of management which are infinitely variable in both. *Beauty*, is the result of concords in a natural order; the same misplaced produce anarchy, and consequent distortion, which we call deformity. Let the breadth to the length of the face be as two to three; breadth to altitude of head, three to five; breadth of nose to breadth of face, one to four; length of mouth to breadth of face, three to ten; distance of eyes, one to four; eye in the clear, three to eight; depth of head to altitude, fifteen to sixteen; depth of head to face, four to five; distance of ear to head, five to eight; distance of jaw-bone to face, two to three; depth

of the nose to the face, one to six; depth of mouth to face, one to twelve; clear of the eye to depth of face, one to sixteen; eye distant to the face, one to four, &c; thus drawn, it has its perfect diapason, diapente, diatesseron, and many other concords."

By this short specimen we may form some idea of his system, and may easily conceive the effects of such a nice criterion.

A friend once remarked to Mr. Hussey, that though his musical scale might hold true respecting the whole of the human frame, when drawn quite formal and upright, and to the human face (especially in profile) yet he doubted whether it would apply to all the various attitudes in which the human body might be thrown. To this objection he replied: You will find, that my principles hold good universally, if you consider these different attitudes as different *bars* in music.

Having produced a Madona and Child, of Carracci, he exemplified his meaning. The child was standing on one leg, the other bent, and leaning on the Madona's breast. "*This,*" said he, "is a beautiful boy, and elegantly drawn; but now I will trace him exactly, apply the scale, and correct every part thereby, and then we shall see if he come not out more beautiful

tiful still, and more elegant." He did so, and the intended effect followed. Thus much must certainly be allowed by all who have seen Mr. Hussey's pencil drawings from life, that he has preserved the best characteristic likeness of any artist whatever; and with respect to those of mere fancy, no man ever exceeded him in accuracy and elegance, simplicity and beauty.

He particularly excelled in drawing likenesses with black lead pencil, which he finished in a remarkably delicate, and correct style. Several of them are at Wardour, but the greatest number are at Lullworth Castle. Lord Arundel informed me, that he has known him produce *very good likenesses* of persons after they had left his company, and that he drew two faithful portraits of the King and Queen in this manner, which were much admired by every person who saw them. These were eagerly sought for after his death, but could never be found; and it is concluded they were destroyed by himself, as unworthy of preservation, or in a moment of captious vexation.

Disappointment and opposition will sour, and render morose, the most placid mind. This seems to have been the case with Mr. Hussey; for latterly he was never heard to praise man, nor any of his productions. He often asserted, that no painter

painter ought to have more than ten guineas for a portrait, and that no portrait was ever worth that sum. After having nearly finished a portrait, or picture, he would commit it to the flames; this was so well known among his friends, that they often secured the first hasty sketch, fearful to trust their heads in his hands.

He *Painted* two or three portraits, but these he never liked; and though he practised face-making so much, and made those of his friends so well, yet he never performed this inferior branch of the art, without making a *wry* face of his own.

He annually visited the Royal Academy, but returned dissatisfied with the paintings, and displeased with the artists. He also violently opposed the theory and practice of Mr. Brown, and ridiculed his chumps, belts, and canals; and often took a journey to Wardour, in order to give the landscape-gardener a *dress*ing.

The academical drawings which he left at Bologna (notwithstanding the school has been often *purged*, as it is called, by removing old drawings to make room for those of superior merit) are preserved to this day, and shewn on account of their great excellence.

It would be wrong to conclude this sketch of Mr. Hussey, without adding a few spirited touches, which I am enabled to do by the
pencil

pencil of Dr. Maton*. “He was of a middle stature, remarkably well made, and upright even to the last. His eye was quick, intelligent, and piercing, and it changed, as well as his whole countenance, with astonishing rapidity and expression, according to the various emotions of the mind. By habitual temperance, carried almost to excess, Mr. H. enjoyed firm and uninterrupted health. His application to study was indefatigable and unremitting. He used to say, that he was never weary; and that he could apply himself ten hours in a day to study, without languor or fatigue. He had a natural turn for geometry, and by his peculiar use of figures was enabled, in a singular manner, to give very concise and elegant solutions of mathematical problems. Had he not been a devotee to a system of religion, the great principle of which is the subjection of the mind to authority, whereby the natural energy and spring of the understanding must necessarily be impaired, and in some instances wholly subdued, he would probably have risen to a very considerable eminence as a scientific man. He was serious, but not morose; grave, yet decorously cheerful; and the purity of his mind was unblemished. His modesty was

* A Tour through the Western Counties, 2 vols. 8vo,

that of unadulterated youth ; his humility was equal to his modesty; yet he knew his own powers, and felt his strength and superiority, whenever he saw arrogance assuming, or conceit insulting. In short, he appears to have been a truly great and good character."

"The public," says Mr. Barry, "are likely never to know the whole of what they have lost in Mr. Hussey. The perfections that were possible to him, but a very few artists can conceive; and it would be time lost to attempt giving an adequate idea of them in words. My attention was first turned to this great character, by a conversation I had, very early in life, with Mr. Stewart, better known by the name of *Athenian Stewart*, an epithet richly merited by the essential advantages Mr. Stewart had rendered the public, by his establishing just ideas, and a true taste for the Grecian arts. The discovery of this truly intelligent and very candid artist, and what I saw of the works of Hussey, had altogether made such an impression on my mind, as may be conceived, but cannot be expressed. With fervor I went abroad, eager to retrace all Hussey's steps, through the Greeks, through Raphael, through dissected nature, and to add what he had been cruelly torn away from, by a laborious intense study and investigation of the Venetian school.

In

In the hours of relaxation, I naturally endeavoured to recommend myself to the acquaintance of such of Mr. Hussey's intimates as were still living; they always spoke of him with delight; and from the whole of what I could learn abroad, added to the information I received from my very amiable and venerable friend, Mr. Moser, since my return, Hussey must have been one of the most friendly and companionable of men, and the furthest removed from all spirit of strife and contention."

The following original letter from Mr. Hussey to Mr. Wray, the famous seal-cutter, will enable the reader to judge of the manner of writing and thinking of this gentleman:

"All I would have you comprehend is, that the ancient and modern seals are all done on a principle which affords less pleasure and variety than the subject really admits of; and therefore there is room for much improvement in your art.

"A direct profile, though exquisitely drawn, is generally something without a meaning; it cannot express properly the passions of the mind, because they are soft or violent emotions arising from grief or joy, during which it is a pain for the body or head to be at rest.

"A direct

“A direct profile, rather expresses a suspension of the powers which may be occasioned by fear, surprise, sleep, or deep meditation; in all which a spectator finds himself very little interested.

“But whoever attempts the more affecting passions, must use much reason in finding their just definitions. Le Brun has given us caricatures of the passions, drawn from ignoble originals of French extraction. Noble minds afford more dignified expressions, and virtuous minds an idea of divine perfection; if we have not a just idea of virtue, and of the bounds which it prescribes to all passions, we shall easily fall into theatrical affectation.

“The ancients had a nobler idea of form than the moderns, so far as it regards a human character, which, at best, is heroic in pursuit of its vices; but they had no idea of the divine form or character, in which is summed up an expression of all virtues. In Jupiter there is a savage majesty, with strong indications of a lascivious disposition; the same is observable in their Apollo's, Bacchus's, &c.; their Venus speaks the harlot at first view; Minerva has a sullen composure, an Amazonian fierceness; Juno is a termagant.

“There is nothing but what is forbidding in the physiognomy of the ancient gods: Antinous
is

is an effeminate beauty of the carnal sort; Hercules the most masculine of the same. Innocence, meekness, cleanness of heart, justice of the interior, compassion, peace, &c. have never been found among the ancient works of art; and it seems to me, they must either not have known, or have despised those virtues, because all their gods were vicious; and it was natural for them to esteem and approve the ideas of vice, which the example of the gods encouraged them to indulge.

“Your’s, &c.

“*Beaston, near Ashburton,*
Devon, Dec. 1756.”

“GILES HUSSEY*.”

ASHCOMBE,

The seat of the Honourable James Everard Arundel, uncle and heir apparent to Lord Arundel, is situated about six miles south of Wardour. The following description of this singularly sequestered abode, written by H. P. Wyndham, Esq, is so peculiarly appropriate and exact, that I shall make no apology for introducing it.

* His system of colours is published in the Monthly Magazine for December, 1799; and Mr. Nicholls informs me, that a particular account of this ingenious artist will be inserted in Mr. Gough’s New History of Dorsetshire, which is now in the press.

“The

“ The singular peculiarity of the situation of this seat, has scarcely a parallel in the kingdom. I shall attempt to rescue this enchanting spot from oblivion, and give some faint idea of its situation. Ashcombe gives a name to the Ward Green Hills, in the south-west extremity of this county.

“ The house is erected on a knoll that rises to a considerable elevation from the deep centre of the mountainous hills with which it is closely environed on every part, in the circular form of a regular ascending amphitheatre. The lower half of their acclivities is almost uninterruptedly enriched with woods and coppices, while the upper part affords pasturage to innumerable flocks of sheep, and not unfrequently to herds of deer, that are enticed by the sweetness of the herbage to stray from the neighbouring walks of the Dorsetshire Chace, and which are seen from the house, feeding even to the highest extremities of this lofty horizon. An inverted bason placed in the middle of a large china bowl, will give a clear idea of this romantic spot. On the circular top of the inner bason stands the house, which, though not meriting the attention of the traveller, is large, modern, and convenient. From the platform round the house, the grounds abruptly ascend over a concavity of lawns till they join the
3 woods,

woods, which like a broad zone surround the luxuriant base of the hills. The diameter of the valley is about a quarter of a mile in breadth; a line drawn across from the summit of one hill to the summit of the other, may be in length a mile or more; and as the superficial descent of the hills on all sides is nearly half a mile, the degree of acclivity and the perpendicular height, may, with tolerable accuracy, be defined; on which account I suppose the latter to be about four hundred yards. The only visible approach to the house is from the north, where a safe and excellent road is formed down the steep and rapid declivity of a narrow ridge, from the top of the hill to the entrance of the stable courts. There is a quick slope on each side of the road, part of which is thickly wooded, and part divided with corn-fields. It is from hence apparent that the knoll on which the building stands, is not perfectly complete, being connected with the northern summits of the hills, by a steep projecting neck of land that precipitately terminates with the house."

S E C T. XIII.

KNOYLE—MERE, &c.

THERE is no direct road from Wardour to Stourhead, (the seat of Sir Richard Colt Hoare) which is the next prominent object in this corner of the county. To *me* this was immaterial. Being a PEDESTRIAN, I was neither confined to turnpike-roads nor common ways; I could diverge to the right or to the left, as inclination prompted, or objects presented themselves. The comforts of pecuniary independence are manifold; but the man of independent *mind* enjoys superlative advantages; and this superiority is manifested ten thousand different ways. Every one who tries the experiment must be convinced, that, even in walking, he has latitude for indulging his inclination with much greater freedom, and far better opportunities for *acquiring knowledge*, than he could ever obtain when encumbered with horses, and their attendant cares.

In the account which MORITZ, the good-humoured German, published of his pedestrian excursion

excursion in England, during the year 1782, he observes, "That a traveller on foot, in England, is considered as a sort of wild man, or an out-of-the-way being, who is stared at, pitied, suspected, and shunned, by every body that meets him." This, thank heaven! is no longer a fact; since the foregoing year, the independence of the British character has, even in this respect, been asserted; and the taunts of the vulgar, as well as the sneers of the ignorant, having been despised, pitied, or contemned, in proportion as the causes which gave them birth became observable; the pedestrian may *now* range at large—

Excursive tread upon the mountain's brow,
Enwrapt in clouds, and muse upon the storm
That howls discordant through the trembling vale—
Traverse the borders of the fringed lake,
And with observant eye, mark the great change
A single pebble thrown into the wave
Makes on its bosom—then, with heart-felt sigh,
Deeply reflect on every varied ill
Which one false step entails upon his kind;
Or pass regardful through the busy throng,
Where Commerce hails her congregated sons—

Without being subjected to insult, or becoming a mark for scorn "to point her slowly moving finger at." Yet, though the times are thus amended, he must still, as Warner expresses the

sentiment, “ throw into his bundle of requisites, an *ounce* of coolness, and a *packet* of good *humour*,” for the disdainful glances of the *proud*, whose favoring smiles can only be excited by the *worm-eaten* rolls of a privileged ancestry, or the magnificence and pomp, which none but the wealthy can display, will sometimes be cast upon him. But this is an easy task to the pedestrian. Good humour invariably results from bodily health, and animated spirits; and what so proper for invigorating the human frame as an exercise where every muscle is in motion, and every limb gathers strength from employment? Coolness is the offspring of reflection; and none can more readily attain the materials of thought, than the man who can depart from the beaten track with every impulse; who can freely enter the cottage of the peasant, as well as the mansion of the peer.

My object was more to see, than to be seen; and my intention to acquire information, not to gratify the feelings of vanity and arrogance: and, “ If I thought I had one friend or acquaintance, who would be ashamed either of me or my knapsack, I should be induced to pity and despise him for his weakness*.”

* Warner's Walk through some of the Western Counties.

The common road from Wardour to Stourhead comprizes a circuit of about fifteen miles. The path I pursued by Hatch House, Knoyle, and Mere, does not exceed ten miles. Knoyle, though honoured as the birth-place of one of the greatest architects in the kingdom, is not much honoured by any of his massive buildings. The celebrated Sir Christopher Wren was born in this village; a particular account of whose life is related in the Parentalia. He was born in 1632, and before he attained his sixteenth year had made very extraordinary advances in mathematical knowledge. In 1657, he was chosen professor of astronomy at Gresham College; and, in the following year, communicated several papers concerning the Cycloid. In 1660, he was appointed Savilian professor of astronomy in Oxford. In 1665, he travelled to France, and on his return was chosen one of the commissioners for building the cathedral of St. Paul. He also drew up a plan for re-building the city of London after the great fire; but unfortunately this was not adopted. In 1668, he was made surveyor-general of his Majesty's works. In 1669, he finished the magnificent theatre at Oxford; and, in 1673, received the honor of knighthood. In 1680, he was chosen president of the Royal Society. He sat twice in the English parliament;

parliament; and died in 1723. His remains were deposited, in the most sublime of English structures, (St. Paul's) which will exist a *monument* to his praise for centuries, and remain a more flattering encomium on his talents, than any fulsome epitaph. But this is not the only structure which was erected from Sir Christopher's designs; for St. Stephen's, Walbrook, St. Mary-le-Bow, the Monument, &c. were also executed from his plans.

MERE.

This town gives name to the hundred in which it is situated. The late ingenious editor of Camden, who has enriched his important *Britannia* with much valuable and interesting information respecting many places in the island, has also given currency to some errors. But the difficulty of avoiding erroneous statements in such a multifarious work, will be a sufficient apology with the man of liberal mind, and candid sentiments. He has stated, I presume on the authority of the *Magna Britannia*, that Mere is a *small village*: but I was informed on the spot, that it enjoys the privilege of a weekly market on Thursday, and two annual fairs. It is situated near the border of the county, which seems to correspond with the etymology of its name; as Mere, in the Saxon language, signifies boundary, or land-mark. The
counties

counties of Dorset, Somerset, and Wilts, unite near this place. In the reign of Henry the Third it was ornamented with a castle, which was erected on a high knoll, or hill, apparently artificial. It is still called the Castle Hill, though scarcely a vestige of its frowning walls remains. The Prince of Wales is lord of the manor.

In the town and its vicinity a considerable quantity of English dowlas and bed ticking is manufactured. There are three or four camps, or entrenchments, in its neighbourhood; one of which, called by Leland, Whiteshole-Hill, is double ditched, and was probably occupied by the Danes, previous to one of their battles with Alfred.

The parish church is a large pile of building, and has a handsome square tower attached to it. In the vicarage-house was born Mr. Francis Potter, a man who signalized himself by many ingenious inventions, and mechanical contrivances. He was born in 1594, and took his degrees in the Arts, and one in Divinity, in Trinity College, Oxford, where he pursued his studies with unwearied attention until the death of his father, whom he succeeded in the rectory of Kilmanton, in Dorsetshire. Mr. Potter seems to have been particularly partial to mechanics; and displayed the bent of his genius by con-

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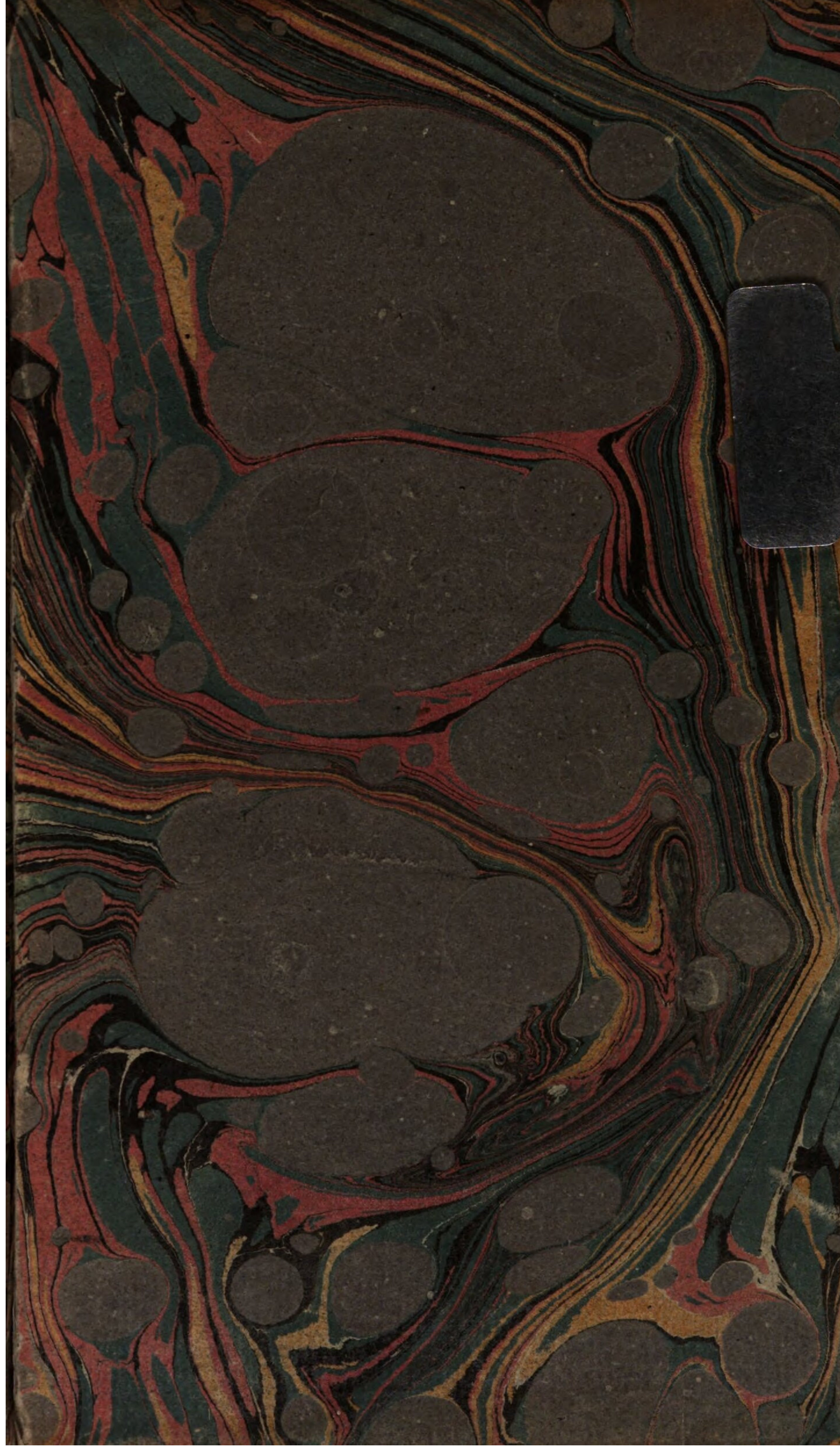
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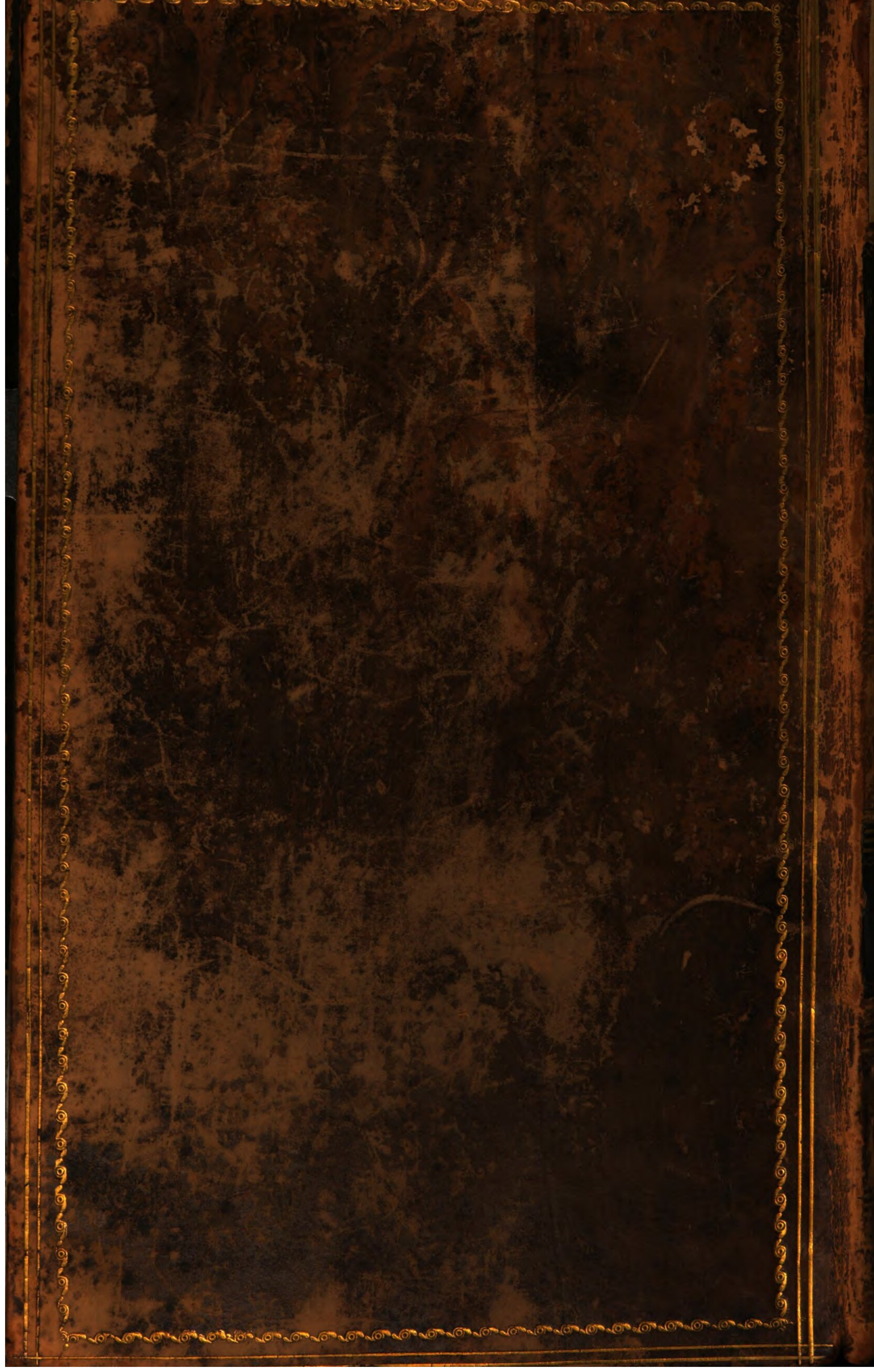
triving many curious hydraulic machines, which were approved of by the Royal Society. Whether he was the first who embraced the notion of curing diseases by the transfusion of blood from one man into another, it does not appear; but it is certain that he proposed this singular scheme to the Society. He wrote an interpretation of the apocalyptic number 666, in which he endeavoured to shew that it contained the perfect character of antichrist's government. This work was highly approved by Mr. Mede.

END OF VOL. I.

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